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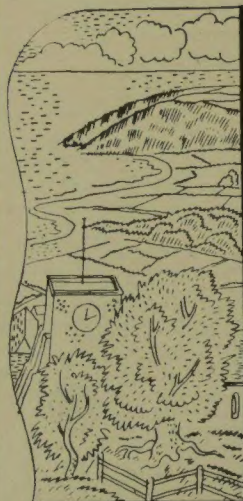
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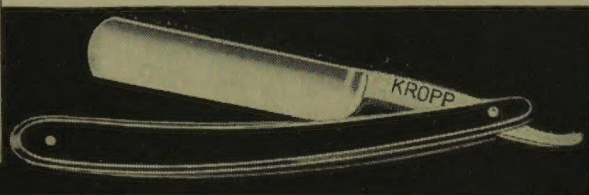
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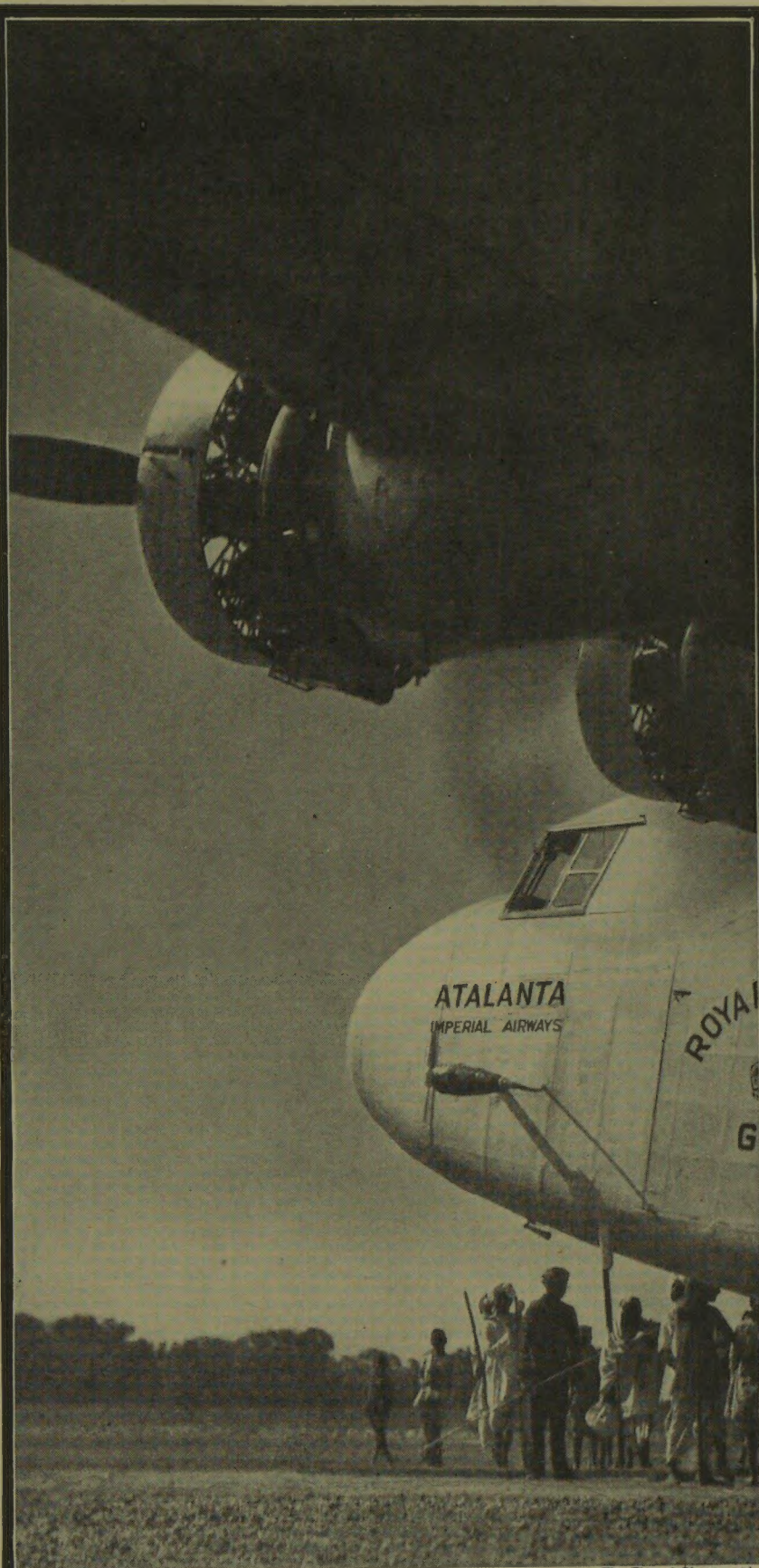
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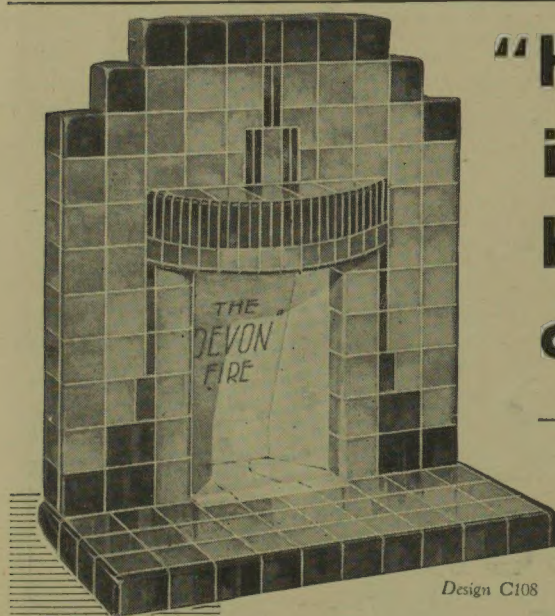
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SATURDAY, AUGUST 31, 1935.



OBEYING THE WORDS OF MUSSOLINI: "THE BRAVE YOUTH OF ITALY WILL PROVE EQUAL TO EVERY BATTLE AND WILL AFFIRM TO THE WORLD THE GREATNESS AND POWER OF THE EMPIRE OF ANCIENT ROME":
TROOPS LEAVING NAPLES FOR EAST AFRICA.



By G. K. CHESTERTON.

WHEN we hear one particular word such as Relativity repeated about a hundred times a week, and scattered over scores of newspapers and novels and ordinary publications, we may deduce with almost practical certainty that nobody who is using the word has any notion of what it means. I do not mean merely that few of them have read about Relativity in some new and technical sense, in which it may be found necessary for explaining an abstruse theory of Professor Einstein. I do not even mean that most people are unacquainted, as they naturally are, with the various forms of ancient scepticism, dating at least from the earliest Greek philosophers, to which the term Relativity might be reasonably applied. I mean that people do not consider even the common meaning of the word that has become so common. They do not realise even what they themselves mean, or have always meant, by the word considered as a part of the English language. It is as if there were suddenly a universal mania for talking about hats, without the faintest memory that they had ever had anything to do with heads; or as if everybody was extravagantly excited about cats, while nobody knew whether they were the same as crocodiles.

In the English language, as in any national language capable of normal logic, anything relative is relative to something positive. We describe it by saying it stands in a certain relation to something already known. This is so in the practical popular use of relative or relation. You may say with gloom, "I'm going to stay with relations"; or you may say with complacency, "Admiral Sir Caradoc Valencourt Vere de Vere is a relative of mine"; or you may say in a Parliamentary manner (if you are in the House of Lords, as I assume that you are), "My noble relative will find it difficult to reconcile the baseness and trickery of his treatment of the pickled-onion problem with his professions as an Englishman and a Christian"; or you may say sardonically, "I suppose Mrs. Boulger-Buckett regards us as her poor relations." But in all these cases, however different the emotion, there is no difference in the reason, as it defines the nature of a relation. In all cases the other objects are regarded as being in various relations to a fixed object; and in this case the object is what is called the subject. In other words, for a large proportion of fallen humanity the fixed point is oneself; and this is reasonable, in so far as there is a fixed certainty of the reality of oneself. You do really know that you really exist; even in some wild mood in which Admiral Sir Caradoc Vere de Vere might seem to be only a beautiful dream; or Mrs. Boulger-Buckett one of those dark fancies that flit across the brain upon the borderland of nightmare. You therefore speak of them as relative to yourself; if only because you know more about yourself than you know about them. But when people begin to talk about universal relativity, as if everything was as relative as everything else, so that presumably the very notion of relativity is itself

relative, only relative to nobody knows what, they are simply knocking the bottom out of the world and the human brain, and leaving a bottomless abyss of bosh. You say, with airy grace, that Sir Caradoc Vere de Vere is a relation of yours. You do not say he is a relation, as if it were a profession or a post or a position in itself. There is no such thing as a relation wandering about the world with nobody to be related to. And if your philosophy talks of relations in that sense, the philosopher will decide that they are very poor relations indeed.

A somewhat similar use has been made lately of the word "hypothesis." There has been a correspondence in *The Times* about the nature of belief, or

if he could only construct it out of hypothetical things. There can be no hypothesis if there is nothing but hypothesis. Anybody can see that, if he will merely consider any actual example. For instance, the Darwinian theory of Natural Selection was a hypothesis; and it is still only a hypothesis. Popular science insists on repeating that it is a hypothesis that has been confirmed; with the result that responsible science is more and more treating it as a hypothesis that has been abandoned. But it can be quite rightly treated as a reasonable hypothesis, by anybody who believes in it, if he can support it with other things in which he believes; or preferably things in which everybody believes. He is quite entitled to say, "We suggest that a monkey, probably living in a tree,

became the ancestor of a man, apparently living in a cave, by a process of adaptations beginning with slight varieties of feature in his family, by which it survived only in those cases where the features favoured the finding of food. It may not yet be finally confirmed by the fossils found in the rocks or the habits of the monkeys still found in the trees; but we still think it the most probable hypothesis and confidently await proof." But he could not even say that, if he were compelled to explain his suggestion in some such form as this: "We suggest that a monkey (if there are any monkeys), living in a tree (if there are any trees), became the ancestor of a man (if we may risk the speculative supposition that there is such a thing as a man), through certain variations enabling certain types to find food (granted the truth of the traditional dogma that food is favourable to life), and we look to the hypothetical fossils which may or may not be found in the hypothetical rocks which may or may not be found in the world; or to the

behaviour of monkeys we cannot actually believe in, in trees we cannot actually believe in, and faintly trust to a larger hope that something may somehow make some sense out of the whole caboodle. But even if something does happen, by which this hypothesis seems to fit in better with all the other hypotheses, we can never believe it even at the end as anything except the hypothesis that it was at the beginning; because the good kind gentleman in *The Times* tells us it would not be Modern."

This would be enough to show the futility of this relative and sceptical style of thinking, even for the pure purposes of thought. It is only because the reflection adds something to the fun of the thing, that I even refer to the unthinkable effects which such thought would have upon action. One thing is at least certain whatever our national or international views; that, in practice, over large parts of Europe that sort of scepticism has already perished under terrible tests. The world resounds with iron convictions, some sinister, some sublime, but all only too ready to bring forth the fruits of martyrdom or of murder. We also may yet suffer or defy; and I fear *The Times* sceptic will discover that he is not so very Modern.



DURING THE SPECIAL CABINET MEETING SUMMONED TO CONSIDER THE ITALO-ABYSSINIAN QUESTION: SPECTATORS AT THE CORNER OF DOWNING STREET WAITING TO SEE MINISTERS ENTER OR LEAVE NO. 10.

All the twenty-two members of the British Cabinet, most of whom had interrupted their holidays to return for the occasion, attended the special meeting held on August 22, at 10, Downing Street, the Premier's official residence, to consider the dispute between Italy and Abyssinia in view of the failure of the three-Power conversations in Paris. The Cabinet assembled at 10 a.m. and sat for nearly five hours, not counting the lunch interval. They decided to continue for the present the embargo placed on licences for export of arms to Italy and Abyssinia, in the hope of a peaceful solution, and also to reaffirm the Government's declared policy of upholding its obligations under the League Covenant. After the meeting most of the Cabinet Ministers left London again to resume their holidays. Crowds of spectators gathered to see them arrive and depart. Downing Street itself was twice cleared, by the police, and the sightseers remained watching at the corner.

unbelief, or incidentally of make-believe. This was enriched by a somewhat pompous letter from a very superior person, who said he was entirely Modern; and proceeded to set forth as much as he could understand of the early sceptical sages of ancient Hellas, to whom I have referred; and proceeded to adorn the theme with things so exclusively modern as the exact meaning of dialectic in the dialogues of Plato. But his scepticism was much more archaic than Plato; indeed it was the sort of nihilistic nonsense that Socrates largely existed in order to chaff out of existence. The form it took here was the repeated suggestion that a Modern person cannot believe in anything except as a hypothesis. In other words, that he cannot believe in anything at all. For you cannot believe in a hypothesis; you can only give it a fair chance to prove itself a thesis that can be believed.

Now, even the Modern Man is not necessarily a madman; and this would hopelessly ruin and destroy every modern use of hypothesis; especially the whole scientific idea of a hypothesis holding the field. It would merely mean ensuring that what is called a working hypothesis would not work. For a man could not even construct a hypothesis,

ITALIAN ROAD-MAKING TOWARDS ABYSSINIA: A VITAL FACTOR IF WAR OCCURS.



WORK OF HIGH IMPORTANCE TO ITALY IN THE EVENT OF A CAMPAIGN AGAINST ABYSSINIA: ROAD-CONSTRUCTION—PIONEERS ENGAGED IN TRANSFORMING A ROUGH TRACK INTO A HIGHWAY SUITABLE FOR MODERN VEHICLES.



THE ROAD-MAKING PROBLEM IN ERITREA, A RUGGED AND MOUNTAINOUS REGION SIMILAR TO ABYSSINIA ITSELF: AN AIR VIEW OF A NEW ROAD FROM THE PORT OF MASSAWA TO ASMARA, THE CAPITAL, WINDING ALONG MOUNTAIN SIDES.

In the event of Italian operations against Abyssinia, road transport and water-supply would be among the paramount considerations, as pointed out in our issue of August 17 in connection with a photograph showing the construction of a motor-road in Italian Somaliland, which adjoins Abyssinia on the south-east. Here we illustrate also, in the lower photograph on this page, the more difficult problem of road-building in the mountainous country of Eritrea, Italy's other colony on the north-east of Abyssinia. Its rugged and precipitous nature is characteristic also of Abyssinia itself, as was well shown in the pictorial map of Abyssinia and its surroundings given in our

number for August 10. The Italian Minister for the Colonies, Signor Lessona, said recently: "We have accomplished in our colonies in the last six months more than during the whole of the rest of our fifty years of occupation. Notably, we have built three roads from Massawa (the Eritrean port on the Red Sea) to Asmara (the seat of government)." A report issued by the High Commissioner for Eritrea and Italian Somaliland, General de Bono, stated: "Among works completed are 190 miles of roads and tracks; 68 miles of roads repaired; 9 airports and 25 emergency landing-fields." Work in progress includes a cable railway from Massawa to Asmara.

THE SUEZ CANAL AND ITS INTERNATIONAL STATUS: EUROPE'S GATEWAY TO THE INDIES AND EAST AFRICA.

THE ARTICLE ON THE INTERNATIONAL STATUS OF THE SUEZ CANAL IS TAKEN FROM THE ROYAL INSTITUTE OF INTERNATIONAL AFFAIRS "ABYSSINIA AND ITALY," AND IS HERE PRINTED BY COURTESY OF THE INSTITUTE.

In recent weeks there has been much general and some loose discussion of the possibility of the Suez Canal being closed to Italian troops in the event of Italy being declared an aggressor by the League of Nations. Therefore, we publish here, by courtesy of the Royal Institute of International Affairs, Chatham House, St. James's Square, S.W.1, the impartial and authoritative article on the international status of the Canal which is contained in the Institute's excellent and most informative publication, "Abyssinia and Italy," which can be obtained at any bookseller's for 2s.

THE free navigation of the Suez Canal¹ was guaranteed by the Convention between Great Britain, Austria-Hungary, France, Germany, Italy, the Netherlands, Russia, Spain, and Turkey, respecting the Free Navigation of the Suez Maritime Canal, signed at Constantinople on Oct. 29, 1888. The text of this Convention is given in Volume 79 of British and Foreign State Papers, page 18.

The essence of the Convention is contained in the first of its seventeen articles, which lays down that:

The Suez Maritime Canal shall always be free and open, in time of war as in time of peace, to all merchant or war vessels without flag discrimination. Consequently, the High Contracting Parties agree in no way to prevent the free use of the Canal in time of war as in time of peace.

The Canal shall never be used for the exercise of the right of blockade.

The provisions of the other relevant Articles are as follows: ARTICLE IV.—The Maritime Canal remaining open in time of war as a free passage, even to the ships of war of belligerents, according to the terms of Article I of the present Treaty, the High Contracting Parties agree that no right of war, no act of hostility, nor any act having for its object to obstruct the free navigation of the Canal, shall be committed in the Canal and its ports of access, as well as within a radius of three marine miles from those ports, even though the Ottoman Empire should be one of the belligerent Powers.

Vessels of war of belligerents shall not revictual or take stores in the Canal and its ports of access, except in so far as may be strictly necessary. The transit of the aforesaid vessels through the Canal shall be effected with the least possible delay, in accordance with the Regulations in force, and without any other intervention than that resulting from the necessities of the service.

Their stay at Port Said and in the roadstead of Suez shall not exceed twenty-four hours, except in the case of distress. In such case they shall be bound to leave as soon as possible. An interval of twenty-four hours shall always elapse between the sailing of a belligerent ship from one of the ports of access and the departure of a ship belonging to the hostile Power.

ARTICLE V.—In time of war belligerent Powers shall not disembark nor embark within the Canal and its ports of access either troops, munitions, or materials of war. But in case of an accidental hindrance in the Canal, men may be embarked or disembarked at the ports of access by detachments not exceeding 100 men, with a corresponding amount of war material.

ARTICLE IX.—The Egyptian Government shall, within the limits of its power resulting from the Firman, and under the conditions provided for in the present Treaty, take the necessary measures for insuring the execution of the said Treaty.

In case the Egyptian Government should not have sufficient means at its disposal, it shall call upon the Imperial Ottoman Government, which shall take the necessary measures to respond to such appeal; shall give notice thereof to the Signatory Powers of the Declaration of London of the 17th March, 1855; and shall, if necessary, concert with them on the subject.

The provisions of Articles IV, V, VII, and VIII shall not interfere with the measures which shall be taken in virtue of the present Article.

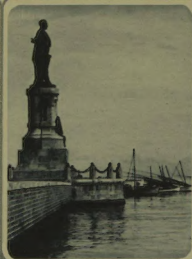
ARTICLE X.—Similarly, the provisions of Articles IV, V, VII, and VIII shall not interfere with the measures which His Majesty the Sultan and His Highness the Khedive in the name of His Imperial Majesty, and within the limits of the Firman granted, might find it necessary to take for securing by their own forces the defence of Egypt and the maintenance of public order.

In case His Imperial Majesty the Sultan, or His Highness the Khedive, should find it necessary to avail themselves of the exceptions for which this Article provides, the Signatory Powers of the Declaration of London shall be notified thereof by the Imperial Ottoman Government.

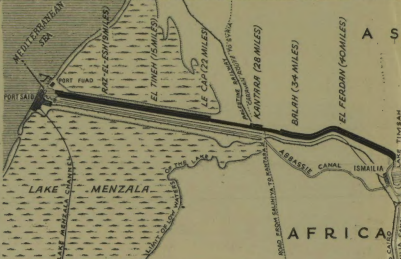
ARTICLE XI.—The measures which shall be taken in the cases provided for by Articles IX and X of the present Treaty shall not interfere with the free use of the Canal. In the same case, the erection of permanent fortifications contrary to the provisions of Article VIII is prohibited.

Ratifications of the Convention were deposited in December, 1888. Great Britain, however, withheld ratification as her signature had been subject to the reservation that it was not to become effective "in view of the transitional state of Egypt at the time" during the British occupation. In accordance with the Anglo-French Agreement of 1904 the British Government agreed to give effect to the Convention on condition that the provision of Article VIII concerning its annual supervision by the agents of the signatory Powers in Egypt remained in abeyance.

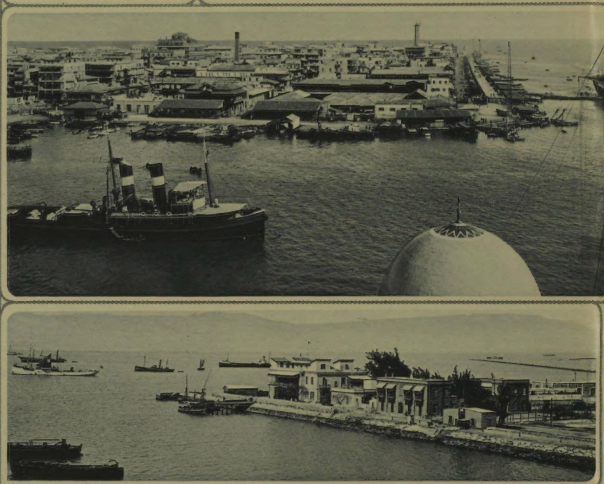
The question of closing the Suez Canal, in the hypothetical case of Italy being declared an aggressor by the League, has been raised in the House of Commons and made lower photographs on the left are reproduced by courtesy of the Compagnie Universelle du Canal Maritime de Suez. It is abundantly clear from every account that Italy's dependence on the Canal for the furtherance of her aims in Abyssinia is complete. We may quote, for instance, from a recent issue of the "Daily Telegraph": "It is possible, from a study of the traffic through the Suez Canal, to estimate roughly the strength of the Italian forces in East Africa. The official returns of the Canal Company show that during the six months to June 30 last 84,185 Italian military passengers passed through the Canal in the north-



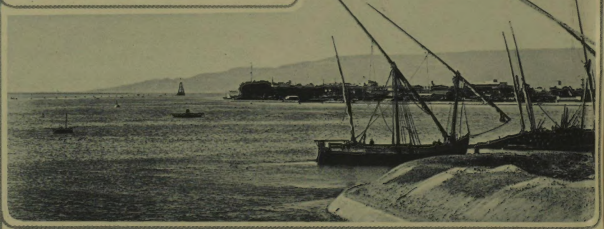
THE MONUMENT TO DE LESSEPS AT THE NORTHERN ENTRANCE TO THE SUEZ CANAL: THE GREAT PROMOTER OF THE SCHEME.



A GENERAL PLAN OF THE SUEZ CANAL FROM ITS NORTHERN END ON THE MEDITERRANEAN TO ITS SOUTHERN END DEBOUCHING INTO THE RED SEA; SHOWING THE DISTANCES FROM PORT SAID OF THE VARIOUS STATIONS ALONG ITS LENGTH OF ABOUT A HUNDRED MILES.



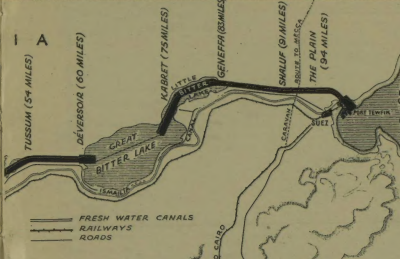
PORT TEWFIK, AT THE SOUTHERN END OF THE SUEZ CANAL, ABOUT A HUNDRED MILES FROM PORT SAID: THE HARBOUR.



PORT TEWFIK, ON THE RED SEA, WHERE THERE STANDS A MEMORIAL TO INDIAN VICTIMS OF THE GREAT WAR WHO HAVE NO KNOWN GRAVES: A VIEW TAKEN AT THE DEBOUCHMENT OF THE CANAL.

ON these pages we publish a diagram and photographs of the Suez Canal, the famous waterway which form an essential point in Europe's path to the Indies and East Africa. The diagram, the central photograph and the two lower photographs on the left are reproduced by courtesy of the Compagnie Universelle du Canal Maritime de Suez. It is abundantly clear from every account that Italy's dependence on the Canal for the furtherance of her aims in Abyssinia is complete. We may quote, for instance, from a recent issue of the "Daily Telegraph": "It is possible, from a study of the traffic through the Suez Canal, to estimate roughly the strength of the Italian forces in East Africa. The official returns of the Canal Company show that during the six months to June 30 last 84,185 Italian military passengers passed through the Canal in the north-

(Continued opposite.)



PORT SAID, THE NORTHERN TERMINUS OF THE SUEZ CANAL: A VIEW OF THE HARBOUR, WITH ITS FAMILIAR LATEEN-RIGGED BOATS.



PORT SAID, EUROPE'S GATEWAY TO THE EAST: A PHOTOGRAPH OF THE TOWN AND THE OUTER HARBOUR TAKEN FROM THE OFFICES OF THE SUEZ CANAL COMPANY; SHOWING (LEFT FOREGROUND) THE COMMERCIAL BASIN; (CENTRE) THE WEST BREAKWATER, JUST TO THE RIGHT OF THE LIGHTHOUSE IN THE TOWN; AND THE EAST BREAKWATER AS A THIN LINE IN THE RIGHT BACKGROUND.



AN ITALIAN TROOPSHIP WHICH RECENTLY PASSED THROUGH THE SUEZ CANAL BOUND FOR EAST AFRICA: GYMNASTIC EXERCISES ON DECK TO MAINTAIN THE PHYSICAL CONDITION OF THE TROOPS.

south direction, and 4402 returned, leaving a net arrival in the East African colonies of about 76,000 men. Since June 30, fifty-one different Italian ships have passed through the Canal for Massawa, in Eritrea, or Mogadishu, in Somaliland. . . . Some of these ships probably carried materials only. On the other hand, many of them are large liners capable of carrying 1000 men or more, and seven of the fifty-one have made the trip twice during the period. It could be reckoned that these fifty-one ships would carry a total of between 30,000 and 40,000 men, which, added to the Canal figures for January-June, gives 118,000 to 128,000. Assuming that the garrisons prior to January numbered 50,000 men, the total Italian strength in East Africa at present would not exceed 178,000 men. This total is being constantly increased, probably at the rate of about 30,000 a month."

flag, and the Contracting Parties undertake not to interfere with this freedom. Articles IV, V, and VI contain the rules to be applied to the vessels of belligerents in the event of war.

To this freedom there is one reservation. As the Canal runs through territory lying within the jurisdiction of a sovereign State it is natural that the right of that State to take legitimate action in self-defence should be reserved. Articles IX and X allocate to the Egyptian Government the task of insuring the execution of the Treaty and the right to secure by its own forces the defence of Egypt and the maintenance of public order. While Article XI states that measures under the two preceding Articles shall not interfere with the free use of the Canal, the view has always been taken in Great Britain that the obligation to insure the safety of the Canal is paramount.

The provisions of the Convention are, therefore, clear: subject only to the exercise of the right of legitimate self-defence and to action to insure the safety of the Canal, there can be no restriction, provided that the rules are observed, on the free use of the Canal.

On two occasions in the past the Canal has been closed, and on a third the question of free use was raised. The first was in 1885 and 1886, when the signature of the Convention) when, during the revolt of Arabi Pasha against the Khedive of Egypt, the safety of the Canal was thought to be imperilled. Before the battle of Tel-el-Kebir British troops under Sir Garnet Wolseley were landed at Suez and Port Said, and British ships were stationed at the latter. For three days the Canal was in British hands and ships in the Canal or entering it were stopped. This action was carried out under a decree of the Khedive, dated August 15, 1885, which recognised "the military occupation capable to re-establish order in Egypt, and authorised them to occupy all the ports necessary." The action of British troops was, therefore, undertaken for the benefit of and at the invitation of the territorial Power. The incident, however, raised the question of free use and gave rise to certain negotiations, which resulted in the conclusion of the Convention of 1888.

During the Spanish-Portuguese war of 1898 the attempt of the Spanish fleet to coal at Suez on its way through the Canal was frustrated by the Canal authorities in accordance with the provisions of Article IV of the Convention.

The third occasion on which the Canal was closed was during the Great War, when free access and transit were stopped for a short period during which Egyptian territory and the safety of the Canal were actually endangered by the advance of the Turkish forces. During the rest of the war the freedom of the Canal was maintained. Certain enemy ships found themselves or took refuge in the Canal when war broke out; they were offered a free pass, but when they refused to accept it or sought to make use of the Canal merely as a place of refuge, they were conducted outside territorial waters. During the war British command of the sea at both ends of the Canal effectively prevented enemy vessels from approaching it.

While these instances of closure have no direct bearing upon the present question, they are interesting for the light they throw on the legal position. It is clear that the freedom of the Canal is guaranteed, subject only to certain minor restrictions upon belligerents and to the reservations regarding the defence of Egyptian territory.

This being the case a legal basis for closing the Canal must be sought elsewhere. It has been suggested that the Council of the League of Nations should, in the hypothetical case mentioned, decide upon the closing of the Canal as a sanction against Italy under Article 16 of the Covenant. Such action naturally presupposes resort to war by Italy "in disregard of its covenants under Articles 12, 13 or 15," whereupon "it shall (two facts) be deemed to have committed the act of war against all other Members of the League, which undertake to subject it to specified sanctions."

In this case the closing of the Canal would probably be entrusted to Great Britain as the agent of Egypt, acting with the co-operation of France.

Such a decision having been taken by the League the question arises as to whether the League has the legal right to over-ride international conventions which have been recognised as valid. By certain Articles of the Peace Treaties of Versailles, St. Germain, Trianon and Lausanne, the validity of the Convention of 1888 has been specifically recognised. To overcome this difficulty it has been suggested that the League Council should decide that the Convention is incompatible with the League Covenant, in that it restricts the liberty of action of the League, and that it should accordingly be abrogated in accordance with Article 20 of the Covenant under which States members agree "that this Covenant is accepted as abrogating all obligations or understandings *inter se* which are inconsistent with the terms thereof."

But as against this it has been pointed out in the Italian review *Affari Esteri* that the Convention of 1888 has been recognised in two places in the Treaty of Versailles and earlier article in the same Treaty. An alternative proposal put forward is that the terms of the Convention of 1888 might be reconsidered under Article 19 of the Covenant, which provides that "The Assembly may from time to time advise the reconsideration by members of the League of treaties which have become inapplicable. . . ."

¹ The Canal is administered by a Company registered in Paris, and subject partly to Egyptian and partly to French Law. Of its 23 Directors 12 are Egyptian and 11 are French. The share of shares held by the British Government amounts to 44% of the total.

² The Signatories of the Convention, with the exception of Spain and the Netherlands.

THE WORLD OF SCIENCE.

CONCERNING FLYING-FISH, AND GURNARDS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FRIEND of mine recently sent me a gurnard, thereby redeeming a promise he had made me. But, unfortunately, by the time it reached me it was unfit for the purpose for which I wanted it, which was to dissect out the air-bladder to study its sound-producing apparatus. This I still hope to describe here, some day. The trouble

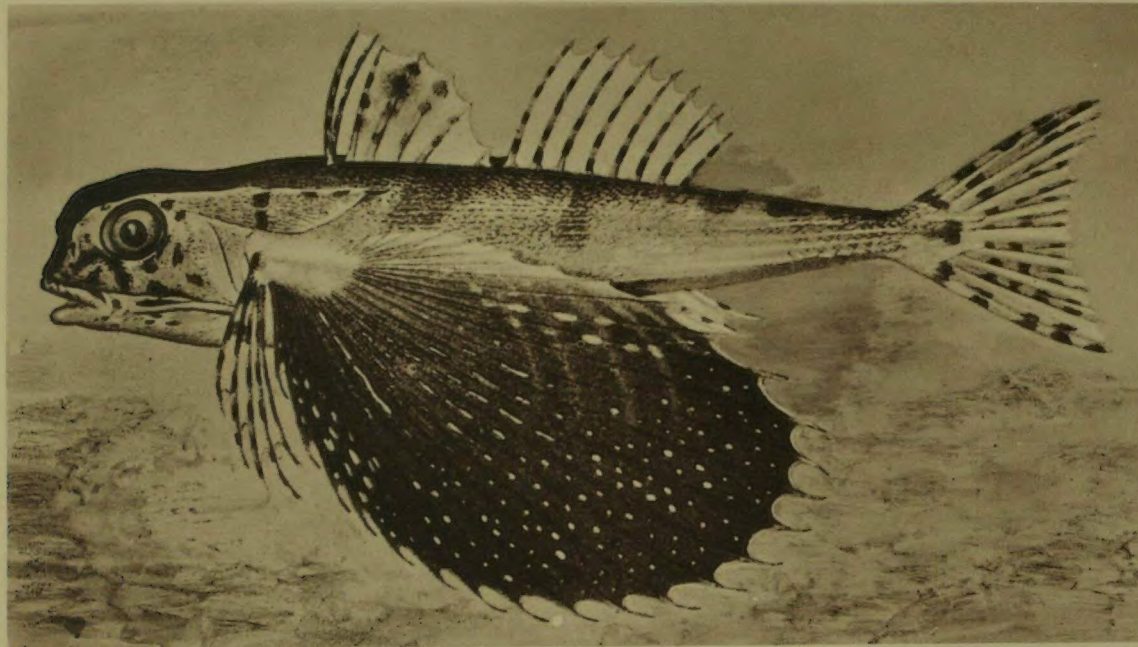
but it suffices to carry the body through the air for a distance of several yards, a foot or more above the surface of the water. Some observers assert that the wings, during this progress through the air, are simply spread, serving merely as "planes" after the body is "catapulted" from the water by the thrust of the tail. But Professor Moseley, who

momentum as much as they can by buzzing their wings, they fall to the ground after a short flight.

There is yet another type, commonly known as the "true flying-fishes." These are capable of still more extended flights, covering as much as one hundred feet or more from start to finish. They belong to a family numbering some two hundred species, of which two, the "Gar-fish" and the "Saury-pike," closely resembling one another, are fairly common in our home waters. All have a habit of making great leaps out of the water, rising to a height of several feet. But none of these, save the true flying-fish, has large breast-fins, which, we must suppose, developed in response to these repeated excursions into the air, owing to, let us say, constitutional differences in the qualities of the tissues forming the breast-fins.

But all observers seem to agree that these "flights" are not made by the movements of the "wings," as birds fly. They are really "gliders." The "flight" begins with a wild rush along the surface of the water, with the tail rapidly thrust from side to side. Then, as though catapulted from the water, the body rises into the air and is borne along on its outstretched fins, or "wings," which serve as "gliders." That is to say, movement is not due to their beat, as with birds' wings. A certain amount of vibration is often seen at their tips, but this is due to the resistance of the wind. The flight is believed to be checked at will by pulling down the pelvic-fins, answering to the hind-limbs of land animals.

In such flights, as a rule, they do not rise much above the surface of the water, but in a strong breeze they are often lifted fifteen or twenty feet into the air, and at times are carried up on to the decks of ships. Here we seem to have evidence of the effects of "use," arising out of the habit of coming to the surface of the sea to escape enemies from below. Automatically the breast-fins would open out, and from the constant repetition of such strenuous movements, the fin,



1. THE FLYING GURNARD, OR BAT-FISH: A NEAR RELATION OF THE GURNARDS OF OUR HOME WATERS; WITH BREAST-FINS ENORMOUSLY ENLARGED, ENABLING IT TO FLY FOR SOME YARDS ABOVE THE WAVES.

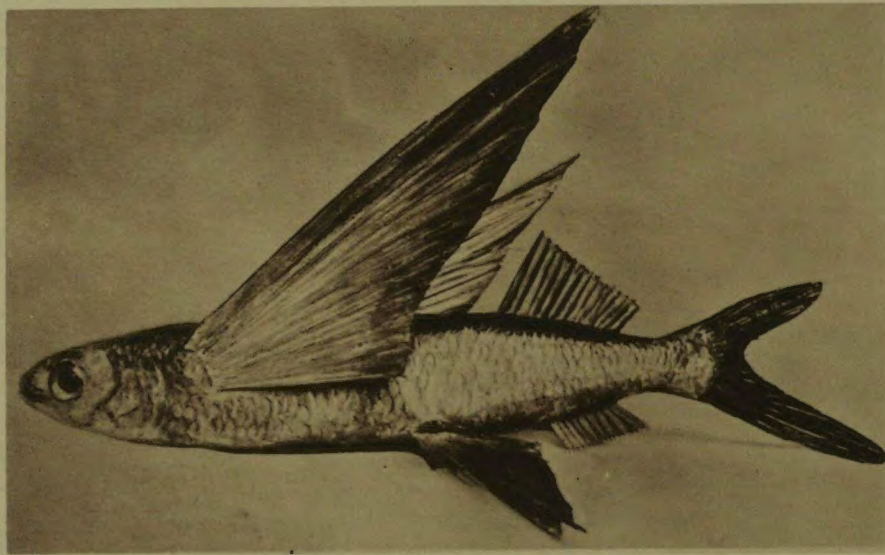
The flying gurnards live in the open ocean. Owing to the fact that they have constantly to escape from their enemies by leaping out of the water, their breast-fins have, in course of time, become enormously enlarged. The rays of these fins—rays corresponding to the "walking feet" of gurnards which dwell on the sea-floor—have become joined by a web.

he took, however, was not fruitless, for I naturally made a careful examination of its most interesting external armature, and more especially of its most remarkable "legs." These are formed by three of the rays of the great pectoral or "breast-fin," which have separated from the rest of the fin and function partly as walking limbs and partly as organs of touch. Those who have watched these fishes in the wonderful Aquarium in the gardens of the Zoological Society have probably been fascinated by these uncanny and most un-fish-like movements. Even the expert ichthyologist has yet much to learn about these "legs" and the precise nature of their responsiveness to the sense of touch.

The problem of their origin is yet unsolved. But of the fifty species of gurnards known to science—six of which are to be found in our waters—all agree in possessing these walking legs, two in some species and three in others, while the rest of the fin forms a great fan-shaped shield. Probably all the rays of this breast-fin originally formed a continuous series. But from its large size its lower edge always came into contact with the sea-floor. Now, this would subject the two or three fin-rays thus in contact with the ground to the constant stimulus of the sense of touch, and the consequent intensification of their sensitiveness to this stimulus set up an increase in their size. As a result these rays gradually assumed the character, not merely of organs of touch, but of locomotion as well.

This most interesting chain of events is associated with another and very striking result of changing habits and the effects of use. The gurnards are what is known as "bottom-feeders." That is to say, they hunt for their food, largely crustaceans and worms, on the sea-floor. But there are four nearly-related species, known as "flying gurnards," which live, not on the sea-floor, but in the open ocean and near the surface. These have, like the ground-dwelling gurnards, an enormous breast-fin and a bundle of separate fin-rays like the "walking feet" of the gurnards, save that they are connected by a web. What use the gurnard makes of its great pectorals is unknown, but these surface-dwellers use them as wings! Their power of flight is very limited,

made a very careful study of the species he found in the Sargasso Sea during his service as naturalist on the famous voyage of H.M.S. *Challenger* over sixty years ago, satisfied himself that they have a very quick wing-beat. Whilst out in a boat collecting specimens of all kinds from the gulf-weed, which grows only in the Sargasso Sea, these queer fish were constantly startled by the rowers, and



2. ONE OF THE TRUE FLYING-FISHES: EXOCOETIS, A NEAR RELATIVE OF OUR GAR-PIKE, WITH ENORMOUS BREAST-FINS WHICH TURN THE FISH INTO A "GLIDER"—SINCE THEY DO NOT BEAT THE AIR LIKE THE WINGS OF A BIRD.

in the course of thousands of generations, would become appreciably larger and larger, till finally the types we know to-day came into being. But even these are of respectable antiquity, for fossil flying-fish are known from the Upper Miocene and Eocene beds of Europe, which date back some 30,000,000 years!

Finally, I want to make brief mention of a distant relative of the flying gurnards—the scorpion-fish, or lion-fish (*Pterois volitans*; Fig. 3). When first described it was supposed to be a flying-fish, because of the enormous size of its breast-fins. But it is now known that this supposition had no foundation in fact. These fins, clearly, are far too feeble for such a strenuous task as supporting the body in mid-air. Indeed, the first, or uppermost, fin-ray, it will be noticed, is not joined to its fellows by a strengthening skin-membrane, and in the three following rays this membrane extends only half-way up the fin-ray; so that these rays only form a sort of loose fringe, and not a flat, continuous surface, such as would be necessary for a "wing" used even for nothing more strenuous than a "gliding" flight. It is really a reef-dweller, and this explains its strange coloration. But I introduce it here because it is a member of the same group as that embracing the flying gurnards. Our "bull-heads"—*Cottus*—are also of this tribe. And in all, the breast-fins are conspicuously large.

There seems to be here a "diathesis" for the production of large breast-fins; and this inherent tendency furnished the material for the further development and strengthening of these fins in those members of the tribe which forsook a life on the sea-floor for one at the surface. Its attendant perils forced adventures into the air to escape enemies. Constant persecution of this kind gradually increased efficiency in performance.



3. ANOTHER FISH WITH BREAST-FINS DEVELOPED IN AN EXTREMELY STRIKING WAY: THE LION-FISH, WHICH LIVES IN THE ROCK-POOLS OF SAMOA; ONCE SUPPOSED TO BE A FLYING-FISH, THOUGH, SINCE THE UPPER FIN-RAYS ARE CONNECTED ONLY AT THEIR BASES, THEY WOULD BE QUITE USELESS TO SUPPORT THE BODY IN THE AIR.

would fly along before the boat, at about a foot above the water, for as much as twenty yards. Their flight he describes as closely similar to that of many forms of grasshoppers, whose wing-power is feeble. After raising themselves from the ground with a spring, and eking out their

A CHIMPANZEE AS PHOTOGRAPHER: TINA "SNAPS" HER VISITORS—NOT IN A "PETS' CORNER"!

PHOTOGRAPHS BY HILMAR PABEL, TAKEN IN THE BERLIN "ZOO."



TINA TAKES UP PHOTOGRAPHY WITH IMMENSE GRAVITY: A CHIMPANZEE IN THE BERLIN ZOO BEING SHOWN BY A KEEPER HOW TO MANIPULATE THE SHUTTER RELEASE.



"NOW, LADIES AND GENTLEMEN, KINDLY SMILE AND LOOK PLEASANT!" TINA TAKING A PHOTOGRAPH OF VISITORS—THE CRITICAL MOMENT.



Left: THE RESULT OF TINA'S FIRST ATTEMPT AT PHOTOGRAPHY: A VIEW LACKING HUMAN INTEREST, BUT TYPICAL OF A CAGED CHIMPANZEE'S OUTLOOK ON LIFE.



Right: THE "SNAPPER" SNAPPED BY A CHIMPANZEE SITTER: ONE OF TINA'S PHOTOGRAPHS OF SPECTATORS OUTSIDE HER CAGE, INCLUDING A HUMAN CAMERA ARTIST.



TINA OBTAINS A BIGGER AND BETTER "CLOSE-UP": A CHIMPANZEE'S PHOTOGRAPH OF HER VISITORS—A PICTURE SUGGESTING POSSIBILITIES IN THE NEW "PETS' CORNER" AT THE LONDON "ZOO."



TINA CULTIVATES A "TASTE" FOR PHOTOGRAPHY: LEFT ALONE WITH A CAMERA FOR THE FIRST TIME, SHE EXAMINES IT FOR EDIBLE PROPERTIES.

In the new "Pets' Corner" at the London "Zoo," whose opening "at-home" was illustrated in our last issue, visitors may be photographed with such birds and beasts as are allowed the Freedom of the Corner. Will there come a day on which they will be privileged to be photographed by certain of the beasts themselves—if not by the birds? The pictures on this page suggest such a possibility. They were taken in the Berlin "Zoo," by Herr Hilmar Pabel, and show a ten-year-old female chimpanzee, named Tina, receiving instruction in photography, with some of her very interesting results. With inexhaustible patience Tina's keeper showed

her, over and over again, how to handle a simple box-camera, and Tina, playful like all monkeys, was much intrigued with this new toy, and tried her hardest to carry out his instructions. At last, one day, she succeeded in securing a snapshot of an amused and astonished group of visitors outside the bars of her cage, and, later, as our illustrations show, an even better picture of a similar gathering. It may be said, of course, that her pressing the exposure trigger at the right moment was purely a matter of chance. In any case, however, it demonstrates the simian instinct for imitation and a suggestion of dawning intelligence.

HIGHWAYS AND BYWAYS OF AFRICA.

BEING AN APPRECIATION OF

"GREAT AFRICAN MYSTERIES": By LAWRENCE G. GREEN.*

(PUBLISHED BY STANLEY PAUL.)

THE Dark Continent, in this well-mingled volume, maintains its reputation for the kind of darkness which is full of surprises, conjectures, and strange shapes. "In Africa," writes Mr. Green, "more easily than in any other continent, you may turn a strong searchlight back through the mists of Time. Strange groups of early men you glimpse—if you have the imagination to clothe skeletons and fill long-abandoned caves with hungry hunting parties." Africa is meat or poison to different men; for some, its fascination is never exhausted, for others it is a monster which gradually crushes life out in its inexorable black arms. Said an Englishwoman to Mr. Green in Sierra Leone: "Africa is grotesque. Everything is twice the size it ought to be, or else incredibly small; and there is nothing permanent except the ghastly spirit of the place." It is as well not to look at Africa either through the big end or the little end of the telescope; but if you look at it straight, with the naked eye, as the present author has done, it is an absorbing, though sometimes a terrifying, moving picture. Mr. Green has "knocked about" in every known and unknown part of the continent, and his impressions, though they suffer from being sometimes too fragmentary, make brisk and varied reading.

He takes us, for example, into Conrad's "Heart of Darkness," and describes most vividly the journey from South Africa to Europe via the Congo. East and West, at Zanzibar or Accra, he sketches deftly the intricate bright-hued pattern of a life which seems to belong to forgotten ages. In a remote part of Northern Rhodesia he shows us, to our astonishment, the amenities which enterprise and determination have established in the Copper Belt. He takes us to other parts where the amenities are negligible, and where life is an unrelenting struggle with nature—and yet is not without its fascination for the hardy and the adventurous. Some of these Never-Never Lands (as they are called in Australia) are at no great distance from civilisation—as distance is reckoned in Africa. For example, no part of Africa is more formidable, and perhaps more unfamiliar to the traveller, than the North-West region of the Cape Province, on the edge of the great Kalahari. "Great Bushmanland, Kenhardt, Gordonias—these are the lands of the canvas water-bag, the trek-boer, the dust-devil and the Groot Rivier. Here men still die of

study certainly does not lack variety or contrast in Africa. We may, if we wish, begin at the very bottom of the anthropological scale with the bow-and-arrow Bushmen, who are not yet extinct. If we could penetrate to the distant coast of the Kaokoveld, which no white man has ever



"AN AFRICAN MUSICIAN WITH HIS 'POCKET PIANO'": A TYPICAL EXAMPLE OF THE NATIVES WHO HAVE LEARNT TO ADAPT THEMSELVES TO THE WHITE MAN'S WAYS IN RHODESIA.

Referring to native music in Northern Rhodesia, Mr. Green writes: "Dancing to the drums, the great entertainment all over tropical Africa, is the chief amusement in the Nkana compound. A weird array of musical instruments may be seen during a short walk—gourds with strings, wooden sounding boards with metal keys, calabashes beaten like xylophones, and queer bamboo contraptions with wires which the players twirl against their mouths."

trodden, might we not, perchance, meet with a race even more primitive than the Bushmen—their sea-shore ancestors, in fact? There are persistent rumours among the natives of South-West Africa that such a tribe still survives, though there are no authentic records of these Strandloopers as they are called, except relics in their caves, and one dubious account of a meeting with them by Colonel Gordon in 1779. Certain it is that South-West Africa still contains some human species which puzzle the anthropologists—

notably the Berg Damaras of the highlands, who still live in rock shelters, utterly untouched by the modern world, and many thousands of years behind "civilisation." Again, there can be no more curious community in the world than the little "republic" of half-caste Rehoboths, products of the Dutch East India Company's first settlement of the Cape, who have played a considerable part in the history of South Africa, and still remain a separate communal group, living under their own half-savage, half-Biblical laws.

Anthony Trollope, after a visit to Africa in the 'eighties, gave it as his conviction that Africa was eternally Black Man's Country, and would never fall, truly and permanently, beneath the White Man's sway. History may yet prove Trollope to have been right; but in the meantime no country has shown a greater variety of the White Man's indomitable enterprise than Africa. The reader will find in these pages an extraordinary diversity of European adventurers. One type, perhaps, will devote years of his life pursuing his phantom against every disappointment, to discovering the "source of the diamonds"—the "pipe," or crater, or "parent rock" where, he believes, "untold thousands of gems await discovery." In every fiercest and most desolate corner

of the land, men have sought treasure of all kinds, sometimes with startling success, but generally with failure which has ended among the bleaching bones of desert and jungle. Of all the wayfarers of Africa, none are so picturesque or so admirable as the Dutch trekkers, whose extraordinary life in the "covered wagon" Mr. Green vividly describes. They still roam the veldt, though in fast decreasing numbers, and the internal-combustion engine has not yet entirely ousted the gallant old Cape wagon—Mr. Green tells us of one yard at Kingwilliamstown which continues to turn out five or six wagons a week, still substantially of the old pattern. It will be sad to see, if we ever do see, the passing of this genuine antique; for it is indeed true, as Mr. Green observes, that "the brave story of the covered wagon is the story of South Africa."

Even more than the land, the African seas teem with every curiosity of humanity, of nature, and of adventure. Not far from Zanzibar we may see the dhows being built, and may study the primitive life, untouched by the centuries, of the "Vikings of the East, sailing to fascinating harbours over the horizon"—sailing without chart or compass, and on many strange errands. Further south, men go forth into the Antarctic, sealing and whaling; these Norwegian whalers are vikings too, with a monopoly of a perilous but profitable industry, which Mr. Green believes they have greatly reinforced by solving that riddle of natural history, the breeding-ground of the whales (thought to be Bouvet Island). In these waters will be found every kind of craft, from the innumerable wrecks which strew many an African shore to the gallant little launch *Tou Tou*, which made an incredible overland journey to Lake Tanganyika and established a miniature British naval supremacy thereon. The "Tavern of the Seas" has a long and chequered naval history, and Mr. Green, in some of his most interesting pages, reconstructs vividly the old sea-life of Cape Town, when argosies from every part of the East lent life and colour, and often clamour and discord, to the waterfront. What a scene it must have been in that most splendid of anchorages, which still retains its grandeur, its benevolence of welcome, and its fascinating medley of shipping!

We all love an island, and Mr. Green writes pleasantly of many a speck of land, unknown or half-forgotten, in distant seas; we can only envy him when, as he unrolls a



PLAYING DRAUGHTS IN THE SAND WITH BEANS AS PIECES: AN OLD AFRICAN GAME IN THE NATIVE COMPOUND AT NKANA, NORTHERN RHODESIA.

Describing recreations in the native compound at Nkana, Mr. L. G. Green writes: "All over the compound you see holes scooped out of the ground in neat rows for one of the oldest games in Africa—a sort of Arab draught-board on which beans are used. Some use ordinary playing cards, inventing games of their own, gambling with matches, razor blades and candles, but not with money."

thirst when they lose their way; and so you will see a water-bag caked with mud lashed to every motor-car. . . . The whole scene shimmers like a mirage through the intense dry heat under a raking sun." Flood and drought, drought and flood—that is the everlasting cycle in this pitiless country, which once, perhaps, bordered a great inland sea; and yet it has never lacked settlers who were prepared to accept its challenge, and who, in many cases, find reasonable contentment among its perils. Through part of this hidden land runs the mighty Orange River, 1200 miles long, and still, in many parts of it, less known to modern geography than any great river in the world. "There is nothing in the geography of South Africa more wonderful than this river, and it must still hold many secrets. . . . Along nearly all the world's great water-ways it is possible to search the records of centuries, note the floods of the past and predict with some certainty how often the torrents of the future may be expected. But the Orange River has a past darker than her own muddy waters. The 'Groot Rivier' of the voortrekkers is a river of mystery."

But the proper study of mankind, even in this continent of eccentric geography, continues to be man, and that



"THE NATIVE QUARTER AT NKANA—MILE AFTER MILE OF CLEAN WHITE HUTS": CIVILISED CONDITIONS APPLIED TO AFRICAN LIFE AT THE LARGEST MINE SETTLEMENT IN THE NORTHERN RHODESIAN COPPER BELT.

"Eleven miles of clean white huts, 10,000 native men, women and children, steaming kitchens, welfare clinics, markets, cinema, school and hospital—that is the great compound at Nkana in the Copper Belt of Northern Rhodesia. . . . There is no recruiting for the mines. The natives come marching across country in single file, converging on Nkana at the rate of 100 a day, eager to find work in this astounding place the white man has created where only a tangle of bush grew before."

chart, he "can smell the tropic isles at dawn again, and see them, all green and white and living against the restless blue of the ocean." Many—indeed, most—have their legends of buried treasure, and it is a little sad to find that Mr. Green, like most investigators, is reluctantly compelled to regard most pirates' hoards as mythical.

* "Great African Mysteries." By Lawrence G. Green, Author of "The Coast of Treasure." Illustrated. (Stanley Paul and Co.; 18s.)

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

**M. GEORGI DIMITROFF.**

The Bulgarian Communist who went to Russia after his acquittal in the Reichstag fire trial. Appointed General Secretary of the Comintern (the first time a General Secretary has been appointed). Thus, he directs the Comintern, as Stalin directs the Communist party.

**MR. JOHN NORTH WILLYS.**

The American motor-car magnate and former Ambassador to Poland. Died August 26; aged sixty-one. Built up the famous Overland motor manufacturing concern, which he left in 1929. Recently he had again become President of the company, to reorganise it.

**SENATOR J. P. POPE.**

Statements attributed to Senator J. P. Pope, of Idaho, while on a visit to London, to the effect that the United States would be unable to keep out of the next war, aroused much protest in isolationist circles in the United States, both inside and outside the Senate.

**MRS. R. H. STEVENSON.**

Killed at Poznan Aerodrome, August 20, being struck by an air-screw. British women's chess champion on several occasions. Selected by the British Chess Federation to represent England in the Women's World Chess Championship at Warsaw.

**THE REV. W. T. B. HAYTER.**

Until recently Master of the Charterhouse. Died August 21; aged seventy-six. After holding benefices in Staffordshire, Yorkshire, and Wiltshire, he became Dean of Gibraltar, 1913. Vicar of Dorking, 1921. Became Master of the Charterhouse, E.C., 1927, resigning 1934.

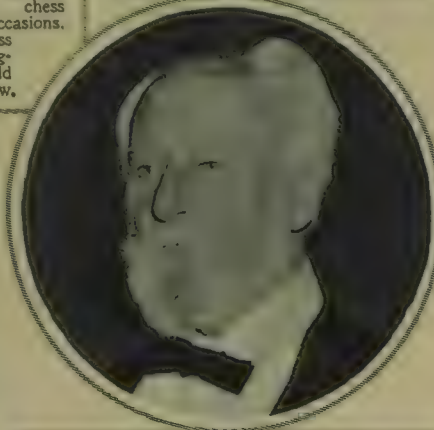
**GENERAL DE BONO.**

Italian C-in-C. in Eritrea and holder of the supreme command in East Africa. A member of the "Quadrivirate" which organised the Fascist march on Rome. Was Signor Mussolini's first Chief of Police. Has been Minister of Colonies. Is sixty-seven.



MR. AND MRS. BALDWIN AT AIX-LES-BAINS; ENJOYING A HOLIDAY INTERRUPTED BY THE EMERGENCY CABINET MEETING HELD TO DISCUSS THE ABYSSINIAN CRISIS.

Mr. and Mrs. Baldwin arrived at Aix-les-Bains on August 18 for their usual summer holiday. The town was decorated in their honour; while Mrs. Baldwin's room at their hotel was a mass of flowers. Mr. Baldwin had to break his holiday and hurry back to Downing Street for the special Cabinet meeting held to discuss the Abyssinian crisis, on August 22. After the Cabinet meeting, however, it was decided that he, like other Ministers, might resume his holiday, and he left Victoria for the south of France the same evening.

**MACLEOD OF MACLEOD.**

Twenty-sixth Chief of the clan. Died August 20; aged eighty-eight. Became a Factory Inspector, 1872. Conservative Agent for Scotland, 1882. Queen's and Lord Treasurer's Remembrancer, 1889. A financial authority of standing, and a director of many companies.

**SIR ALDO CASTELLANI.**

The well-known Harley Street specialist on tropical diseases. Appointed head of all Italian medical services in East Africa. Director-in-Chief, the Ross Institute and Hospital. Has been giving lectures in Rome to Italian medical officers leaving for East Africa.

**ADMIRAL KONDURIOTIS.**

Former President of Greece and eminent Greek sailor. Died August 22; aged eighty. Commanded the Greek fleet in the Balkan Wars of 1912 and 1913. Joined M. Venizelos in the Triumvirate which set up the pro-Entente Provisional Government at Salonika, 1916.



MUSSOLINI'S SONS LEAVE ITALY FOR EAST AFRICA: BRUNO AND VITTORIO MUSSOLINI (IN WHITE UNIFORMS; LEFT) ON THE GANGWAY OF A TROOPSHIP.

Signor Mussolini said good-bye to his two young sons, Bruno and Vittorio, on August 24, when they sailed in the troopship "Saturnia" for East Africa. They are to serve in the Italian Air Force. The elder, who is eighteen years of age, is a subaltern, and his brother, who is seventeen, is a sergeant-major. Before their departure they were ceremonially presented with revolvers by the Secretary of the Fascist Party.



THE EX-KAISER LEAVES DOORN TO GO VISITING: A CURTSEY FOR THE EXILED WILHELM II. WHILE HE WAS AT ZANDVORT.

In a note describing the above photograph a correspondent writes: "The ex-Kaiser recently paid a visit to Baron von der Heydt, an old friend of his at his residence at Zandvort, Holland." This was one of the rare occasions on which the ex-Kaiser has left the Castle of Doorn, his residence. The ex-Crown Prince, it is reported, recently paid a visit to his father in Holland.

ROMAN PAINTED SHIELDS AND TEMPLE SCULPTURES FROM DURA-EUROPOS: THE FAMOUS SYRIAN SITE YIELDS FRESH TREASURE



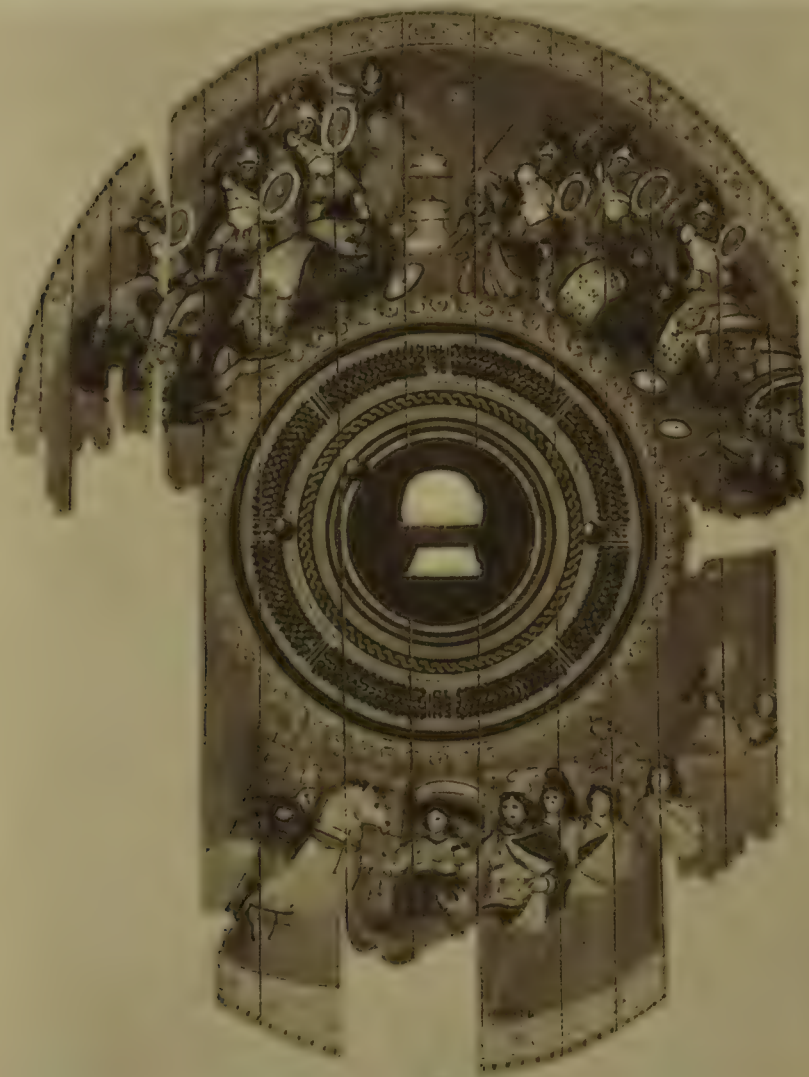
1. BEARING A FIGURE OF THE WARRIOR GOD, IARHIBOL, REPRESENTED WEARING THE SOLAR HALO: A RECONSTRUCTION OF A PAINTED SHIELD DISCOVERED AT DURA-EUROPOS.

TWO years ago we discovered at Dura on the middle Euphrates a painted shield in a remarkable state of preservation ("Illustrated London News," September 2, 1933). This rectangular scutum of the Roman legionary soldier was made of thin ply-wood covered with leather. The design represented the Roman eagle crowned by Victories and a lion, perhaps the symbol of the Third Cyrenaic legion. This year we were fortunate enough to find in the debris along the circuit wall of the city three painted oval shields belonging to Roman auxiliary cohorts. The shields consist of pieces of thin wood covered with a thin gypsum plaster on which the designs were painted. The metal bosses which protected the centre of the shields have disappeared. The wood was very fragile after its long interment and the painting faint. Careful study, however, enabled us to reconstruct with certainty a large proportion of the designs. The first (Fig. 1) represents the warrior god, probably Iarhibol, his spear in the left hand, his shield, similar in shape and size to the actual object, resting on the ground beside him. The other two (Figs. 3 and 4) represent classical subjects, the first showing two phases in the Trojan cycle—i.e., the entry of the horse into Troy and the sack of the city—the second depicting a battle of Amazons and Greeks. Probably these last two shields have a symbolic significance, showing the victories of the West—i.e., the Greeks, over the East, i.e., the Trojans and Amazons. In style the paintings are of exceptional interest, for they depict classical subjects drawn under strong Oriental influence, the only classical subjects in the great series of paintings from Dura. The horses of the Amazons leap forward with a gallop characteristic of Parthian representations at Dura. Whether they advance right or left, the point of view of the artist is always a little in front and above the horse, so that the chest of the

[Continued in centre.



2. IARHIBOL, THE WAR GOD, WITH THE RAYED CROWN OF THE SUN, AND THE MOON'S HORNS APPEARING BEHIND HIS SHOULDERS: A RELIEF FROM A TEMPLE AT DURA.



3. HOMERIC LEGEND DEPICTED, WITH ORIENTAL INFLUENCE, ON A DURA SHIELD: (BELOW) THE TROJANS ACCEPT THE WOODEN HORSE DESPITE CASSANDRA'S WARNING; (ABOVE) GREEKS SLAYING TROJANS IN CAPTURED TROY, EVEN THOSE TAKING REFUGE AT AN ALTAR OF SANCTUARY—A RECONSTRUCTION DRAWING.



4. WITH THE SCENES ON FIG. 3 (ADJOINING), ONE OF THE ONLY CLASSICAL SUBJECTS DEPICTED IN THE GREAT SERIES OF PAINTINGS FROM DURA: A RECONSTRUCTION DRAWING OF A PAINTED SHIELD REPRESENTING A BATTLE OF GREEKS AND AMAZONS (THE LATTER SHOWN FIGHTING IN PARTHIAN STYLE).

In order to make clearer the great interest and importance of the site where the above objects were found, it may be well to recall the series of illustrated articles on Dura-Europos previously contributed by Mr. Clark Hopkins to our pages. In that given in our issue of August 13, 1932, and revealing new relics of early Christian art in the earliest church found with mural decorations, he wrote: "The sensational discoveries of great frescoes dating from the first century A.D., and published by Professor Breasted

under the title 'Forerunners of Byzantine Painting,' first brought Dura-Europos to the attention of archaeologists. This great frontier city on the North Syrian Euphrates, founded by the Greeks about 300 B.C., was held by Parthians and Romans until its destruction by the Sassanids (of Persia) in the third century." In our number for July 29, 1933, Mr. Clark Hopkins described, with many illustrations, another profoundly interesting discovery at Dura, that of a third-century synagogue containing unique



5. THE BABYLONIAN GOD OF WRITING, NEBO, IN GRECO-ROMAN DRESS WITH TABLET AND STYLUS: A RELIEF FOUND IN A DURA TEMPLE.

animal is visible and the off front foot is above the near. The riders turn to shoot back at their assailants in true Parthian style. In both shields the Syrian partiality for the frontality of figures, both in head and torso, is emphasised. The stereotyped positions of figures even in the battle scenes betray the strong Oriental preference for conventional postures. On the other hand, the dress of the soldiers is Roman. If not made at Dura itself, the shields must have been painted close by in Roman Syria. There are, I believe, no finer pre-Byzantine examples of this combination of Classical and Oriental tradition. In the middle of the city a temple dedicated to Palmyrene gods yielded a series of bas-reliefs. The two most interesting represent the deities of Good Fortune of Palmyra and Dura receiving, on one side, the crown of Victory; on the other, sacrifice from a Palmyrene priest. Curiously enough, however, while the *Tyche* of Palmyra is the usual turreted goddess of Good Fortune, the god of Dura is represented as a bearded male deity flanked by eagles, symbols of his solar character. It is Victory herself who presents the crown to the goddess of Palmyra (Fig. 9), while Seleukos Nikator, as the Palmyrene inscription tells us, the founder of the city, offers the crown to the god of Dura (Fig. 10). A third relief (Fig. 2) shows Iarhibol with the rayed crown of the sun, and a fourth (Fig. 5), Nebo, the Babylonian god of writing, with the tablet and stylus in his hands. With these examples of

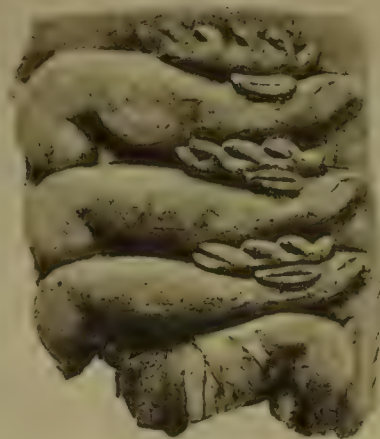
[Continued above.]

Palmyrene art may be compared three smaller objects of quite different styles. The first (Fig. 7) represents on a horn plaque a design of elk, carved in the tradition of South Russia and Siberia. The relief, however, presents its subject in a far more severe and restrained style than is customary in the "animal style" of Central Asia. A terracotta of Hermes (Fig. 6) discovered in one of the tombs, is obviously an importation from Asia Minor or the coast, since it is moulded entirely in the Hellenistic tradition. The Hellenistic tradition is followed also in the medallions of the little faience altar or thymaterion (Fig. 8). This type of altar, however, is Oriental and its slip of fine blue-green glaze typically Parthian.

ARTICLE AND PHOTOGRAPHS BY CLARK HOPKINS, FIELD DIRECTOR OF THE EXCAVATIONS CONDUCTED BY YALE UNIVERSITY IN CO-OPERATION WITH THE FRENCH ACADEMY OF INSCRIPTIONS AND LETTERS.

6. (LEFT)
A TERRA-COTTA
FIGURE OF
HERMES FROM
A TOMB AT
DURA-EUROPOS:
A HELLENISTIC
WORK EVIDENTLY
IMPORTED
THITHER FROM
ASIA MINOR
OR THE COAST.

8. (RIGHT)
A SMALL
ORIENTAL
ALTAR (NOT
QUITE 1 FT. HIGH)
WITH
MEDALLIONS
SHOWING
HELLENISTIC
INFLUENCE:
ONE OF THE MOST
INTERESTING
KNOWN EXAMPLES
OF PARTHIAN
FAIENCE.



7. A HORN PLAQUE REPRESENTING ELK: PROBABLY THE SLEEVE OF A BOW-CASE, CARVED IN A STYLE REMINISCENT OF ANCIENT ART IN SOUTH RUSSIA AND SIBERIA.



9. ONE OF THE FINEST RELIEFS FROM THE NEWLY-FOUND TEMPLE AT DURA: THE GODDESS OF GOOD FORTUNE OF PALMYRA, WITH A DESERT LION AND THE NYMPH OF HER SPRING, BEING CROWNED BY THE GODDESS OF VICTORY, AND A PRIEST WITH PALMYRENE HEAD-DRESS OFFERING SACRIFICE.



10. THE MALE GOD OF GOOD FORTUNE OF DURA, FLANKED BY SOLAR EAGLES, CROWNED BY SELEUKOS NIKATOR, FOUNDER OF THE CITY, AND RECEIVING SACRIFICE FROM A PALMYRENE PRIEST: A TEMPLE BAS-RELIEF DATING (LIKE THAT SEEN IN THE ADJOINING ILLUSTRATION—FIG. 9.) FROM THE YEAR 159 A.D.

frescoes, which were the earliest known Jewish mural paintings and showed strong affinity with early Christian art, including, as they did, scenes from the Old Testament. Next, in "The Illustrated London News" of September 22, 1934, the author gave an illustrated account of the siege works (of which many relics were found) by which the Persians captured Dura-Europos in A.D. 256. Yet another remarkable discovery on the same site was similarly recorded by him in our issue of December 8, 1934—a temple

of Mithra containing early third-century frescoes. It had been founded about 170 A.D., and it was the first Mithraeum to be found in Syria or anywhere in Asia Minor. In sending us the above photographs and article, Mr. Clark Hopkins writes: "Except for the painted shield of the 1932-33 campaign, the wooden painted shields are unique. It is most extraordinary that the soldiers of the cohorts should have fought with shields so brightly coloured and exhibiting art of such merit."

"THE CRUSADES": THE SPECTACULAR PAGEANT FILM SHOWN IN LONDON.



"THE CRUSADES," THE GREAT NEW FILM-SPECTACLE DIRECTED BY CECIL B. DE MILLE, AT THE CARLTON: RICHARD CŒUR-DE-LION (HENRY WILCOXON) AT MARSEILLES; ON ONE OF THE CRUSADERS' HUGE WAR-ENGINES.



THE STRANGE MARRIAGE OF BERENGARIA OF NAVARRE (LORETTA YOUNG): RICHARD'S SWORD AS PROXY (WITH BLONDEL, HIS TROUBADOUR) IN A CEREMONY TO WHICH RICHARD UNWILLINGLY AGREED.



THE GERM OF THE THIRD CRUSADE AS REPRESENTED IN THE FILM: THE HERMIT (C. AUBREY SMITH) DEFIES SALADIN (IAN KEITH) AND WARNS HIM THAT ALL CHRISTENDOM WILL UNITE AGAINST HIM.



THE HERMIT SUFFERS A MARTYR'S DEATH ON THE WALLS OF ACRE: THE HOLY MAN ABOUT TO BE SLAIN BY THE SARACENS IN SIGHT OF THE CRUSADERS.



RICHARD DEMONSTRATES THE POWER OF HIS SWORD: THE CRUSADING KING OF ENGLAND ABOUT TO SEVER A MACE BEFORE SALADIN.



RICHARD'S PROWESS IN BATTLE: THE LION HEART ENGAGING IN A DESPERATE HAND-TO-HAND STRUGGLE AT GREAT ODDS WITH THE INFIDELS.

While "The Crusades," the great Paramount film directed by Mr. Cecil B. de Mille, cannot be said to adhere strictly to historical truth, as a spectacle it is undeniably impressive. It deals only with the Third Crusade (1189-1192). Richard Cœur-de-Lion and Philip Augustus of France made up their differences and set out for the Holy Land; Frederick Barbarossa of Germany died on the way, but his son, Frederick of Swabia, led the remnant of the German army to the siege of Acre.

In the Paramount film, which is now running at the Carlton, Richard is seen forced to agree to marry Berengaria of Navarre as part of a bargain to provide food for his army at Marseilles. But he sends his sword as proxy to the ceremony, with Blondel, his troubadour (Alan Hale). Berengaria, and, later, Richard, are captured by Saladin, the Saracen war-lord; but the infidel proves a man of honour and Richard and his beautiful wife are happily reunited.



THE CRUSADERS ATTAIN JERUSALEM THE GOLDEN: THE VICTORIOUS WARRIORS WENDING THEIR WAY UP TO THE HOLY CITY; WHILE THE DEVOUT GIVE THANKS.



IN THE CRUSADERS' CAMP: RICHARD GIVING ORDERS FOR THE ASSAULT ON ACRE; WITH ENGINES OF WAR AND SCALING LADDERS.

AN ABYSSINIAN MONASTERY IN JERUSALEM: THE ONLY IMPORTANT ETHIOPIAN COMMUNITY OUTSIDE THE BORDERS OF THEIR OWN LAND.

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THE COURTYARD OF THE ABYSSINIAN MONASTERY, DEIR ES-SULTAN, NEAR THE HOLY SEPULCHRE: (LEFT) THE CUPELA OF THE "CHAPEL OF THE INVENTION OF THE CROSS," SITUATED BELOW; (BACKGROUND) A WALL WITH A DOOR TO THE MONASTERY CHURCH.

"In Jerusalem [writes a correspondent, with these photographs] is the only important community of Abyssinians outside their own country. It consists entirely of priests, monks and nuns, the Consul and his staff. The oldest historic document mentioning an Abyssinian monastery in Jerusalem is a *firman* by the Caliph Omar in 636, which gives it the name still used — 'The Monastery of Deir es-Sultan.' It must have been founded much earlier. The monastery stands near the Holy Sepulchre, its courtyard being the roof of the 'Chapel of the Invention (Finding) of the Cross,' whose cupola rises above the courtyard. The Abyssinians claim that not only this Chapel, but all the holy places now held by the Armenians, were once in their possession. Under the British Mandate for Palestine, the religious *status quo ante* must be preserved. So the Abyssinian monks are excluded from service at the Holy Sepulchre. They have a tiny little church in the big wall of the courtyard, where fine old manuscripts in Amharic and Geze are preserved, and old ebony and ivory leaning staffs which are the insignia of their priests. The twenty-five black-clad monks, hailing from all

(Continued below.)



ONE OF THE MONKS' CELLS AT THE ABYSSINIAN MONASTERY IN JERUSALEM: A DWELLING BUILT OF CLAY AND TIMBER AND OVERSHADOWED BY FINE OLD TREES, INDICATING THE ANTIQUITY OF THE SITE.



AN ABYSSINIAN PRIEST HOLDING ONE OF THE OLD LEANING STAFFS OF EBONY AND IVORY PRESERVED AT THE MONASTERY: A VIEW AT THE CHURCH DOOR, WITH COLUMNS OF THE CRUSADING PERIOD ON THE ADJACENT WALL.



AT A DOOR LEADING TO A SANCTUARY BENEATH WHICH IS BELIEVED TO LIE THE STONE ON WHICH ABRAHAM PREPARED TO SACRIFICE HIS SON ISAAC: AN ABYSSINIAN MONK IN JERUSALEM.

(Continued) parts of Abyssinia, live in a romantic little village beside the monastery courtyard. The cells are made of clay and wood and shadowed by fine old trees. The visitor is shown a hedged place in the village, where under the surface is believed to lie the stone on which Abraham was prepared to sacrifice Isaac. The Abyssinian colony in Jerusalem, however, is no longer poor. Within the last fifty years, the Emperors of Ethiopia have built a big church and another monastery. A third monastery, beside the Jordan, was consecrated by the Empress only two years ago."

THE GREAT ITALIAN MANŒUVRES— PLANNED CHIEFLY AS A DEMONSTRATION OF POWER.



ANTI-AIRCRAFT GUNNERS READY FOR ACTION: A POST ON ONE OF THE WOODED, LEAFY SLOPES THAT PROVIDED EXCELLENT COVER FOR MANY OF THE TROOPS ENGAGED IN THE MIMIC WARFARE.



SOUTH OF THE BRENNER PASS, WHERE THE MOST IMPORTANT OF THE FOUR SEPARATE MANŒUVRES TOOK PLACE: A MOBILE ANTI-AIRCRAFT GUN.



MOST VALUABLE IN MOUNTAINOUS COUNTRY: A MULE BATTERY ON THE MARCH DURING THE MANŒUVRES UNDER SIGNOR MUSSOLINI, WHEN ALMOST IMPASSABLE PATHS HAD TO BE FOLLOWED.



BLACKSHIRTS DURING THE MANŒUVRES: AWAITING THE ENEMY AT A MACHINE-GUN POST IN AN AREA IN WHICH THE TERRAIN FAVOURED THE DEFENCE.



IN THE DOLOMITES: LOADING A PACK HOWITZER DURING THE PRELIMINARY STAGES OF THE MANŒUVRES, THE MOST IMPORTANT EVER HELD BY THE ITALIAN ARMY.

The great Italian manoeuvres, with Signor Mussolini in supreme command, which began at midnight on Saturday, August 24, and are to end to-day, the 31st, were planned not only that the Italian forces might receive their customary training in the field, but in order that the world might be shown that, whatever the number of troops in East Africa or on their way there, Italy is a Power very much to be reckoned with in Europe. In this connection, il Duce, interviewed by Mr. G. Ward Price, for the "Daily Mail," said at the end of last week: "In

addition to the army which we have concentrated on the Red Sea and the Indian Ocean, we have at the present moment almost another army of 500,000 men, which is mobilised around Bolzano for manoeuvres, and which will remain ready to confront any eventuality." In the same spirit, General Baistrocchi, speaking to foreign journalists at Bolzano, was emphatic that, in spite of her commitments in Africa, Italy was as strong as ever; and he added that Signor Mussolini was determined that his country should be second to none of the Great Powers.

"READY TO CONFRONT ANY EVENTUALITY"—THE ITALIAN ARMY IN EUROPE: THE GREAT MANŒUVRES.



INFORMATION BY WIRELESS: INFANTRY, ARMED WITH AUTOMATIC RIFLES WITH BIPOD RESTS, ADVANCING DURING THE MANŒUVRES WHILE MESSAGES ARE BEING RECEIVED BY MEANS OF A RADIO SET, WITH A LOOP AERIAL, CARRIED ON THE BACK OF A MAN OF THE SIGNAL CORPS.



A FLAME-THROWER IN ACTION: ITALIAN INFANTRY EMPLOYING THE FLAMMENWERFER, A WEAPON INTRODUCED BY THE GERMANS IN THE WINTER OF 1914-15 AND AFTERWARDS USED BY THE FRENCH, AND BY OURSELVES ON THE SOMME AND DURING THE ST. GEORGE'S DAY ZEEBRUGGE RAID.

As we note on the preceding page, Signor Mussolini was recently at pains to emphasise his country's strength in Europe, despite the calls made upon it by the Italo-Abyssinian crisis, pointing out that the troops engaged in manœuvres around Bolzano would "remain ready to confront any eventuality."

Thus, he drew attention again to the well-recognised fact that the manœuvres in question were designed chiefly as a stirring demonstration of Fascist Italy's power. We may quote Major-General A. C. Temperley, writing in the "Daily Telegraph" and dealing particularly with the forces engaged south of the



CAMOUFLAGED TANKS GOING INTO ACTION: UNITS THAT PLAYED AN IMPORTANT PART DURING THE MANŒUVRES, WHICH PROVIDED MANY TESTS FOR MECHANISED SECTIONS OF THE FORCES ENGAGED, WHICH INCLUDED A "RAPID" DIVISION AND A MECHANISED DIVISION.



DURING THE SIMULATION OF ONE OF THE MOST DREADED AND MOST DEBATED PHASES OF MODERN WARFARE—THE GAS ATTACK: MASKED INFANTRY FIGHTING UNDER CONDITIONS THAT MUST BE COUNTERED DURING ANY FUTURE WAR NOT ONLY BY THE SOLDIERS, BUT BY CIVILIANS.

Brenner Pass: "It is the northern frontier that bulks largely in the Italian mind, for one of the main reasons which brought Italy into the war was to abolish a strategically indefensible frontier along which the Austrians looked down from their mountains upon the Italians in the plains of Lombardy and

Venice. Moreover, it is from the north that the real danger may come. The Brenner Pass is the key to this frontier. Signor Mussolini once declared that 'Italy, with its living and its dead, stands erect at the Brenner.' This large concentration fulfils his proud boast."

The World of the Theatre.

By IVOR BROWN.

ACTIVE PREPARATION.

IT is the month of preparation, and in the theatre the preparation is four-fifths of the work. After the ordeal of the first night the company can settle down to "the run"—if there is to be a "run"—with the knowledge that this will be very much lighter exercise than they have hitherto endured. Rehearsals that dragged on all day; struggling at night to memorise elusive lines; dress rehearsals which began in the late afternoon and were not over until all the trains and buses had gone to bed; fuss about clothes and wigs, parades for photographs, fits of temper and rows, soothings and reconciliations—that was the month of getting ready. The job itself is almost a holiday.

So August, being universally a month of preparation in the theatre, is really the profession's particular month of drudgery. The workers are on holiday; the players most certainly are not. When a big production is "in active preparation," as the bills outside the theatre announce (I have always wondered how preparation could be passive), nobody would think of asking for an eight-hour day. In the later phases of rehearsal, twelve-hour days are much more likely. And yet there are still people who think that the actor leads an easy life and has little to worry about save his golf handicap.

Thumb" only left us with the sensation that the players were having a great deal of fun among themselves—a fatal effect to produce in the playhouse

before it reaches the ground), loses her head, loses her voice, recovers a little of the first and all of the second, decides that all her dresses are impossible, gives what the manager,

author, and producer regard as a performance which kills the play, and is rapturously acclaimed by Press and public as the prop, pillar, and glory of the show, without whom the affair would be intolerable and unthinkable. Meanwhile, her leading man, who has put up with all Susie's tantrums and managed to be as little nuisance as possible, gives a thoroughly workmanlike performance in an unshowy, unrewarding part—and is forgotten.

You who sit in your places in September and watch the performance running as smoothly as if it had all just happened in the way of nature, have no idea of the August labourings, the sweat and tears, the sulks and bickerings, the ingenuities and the researches. Especially the researches. Do you realise that London has been combed to find that particular chair, to procure those especial tea-cups, and to get the exact relation of tints between those curtains and that carpet? Do you realise that hours were spent rehearsing a tiny bit of "business," hours and even days on perfecting the lighting of a few moments of the action? Of course you do not. But it is true.

This secret history makes for injustices. The man with a "fat" part is no better an actor than the man with the lean one. But he runs away with "the notices." That little girl who made such a hit on

the first night was regarded at first as impossibly bad. It was decided to get rid of her. But the producer taught her every movement and every line, and she, being plastic and a fair mimic, could take the instruction. Now she reads in the paper that she is a great actress. Naturally, she believes it, for the Press is always right—when it says the right thing for us. The injustice of theatrical awards is inevitable. Who, not having attended the rehearsals, can say where the credit really lies? Is this a mediocre play which expert cutting, manipulation, and perhaps a little "writing-in" have somehow made workmanlike, or did the author really possess so exact a sense of the stage? When

a dramatic effect is powerfully conveyed, how much praise should go to the actors and how much to the producer who determined their moves, arranged their business, and created the atmosphere of the scene? The producer in his turn may be the lucky one; he may have his reputation made because the text is fool-proof and the cast are first-rate; or he may, by his brilliant handling of second-rate material, make the reputation of actors and author. One critic may see more behind the surface than another and guess what has happened, while the piece was in "active preparation." But judgment can only be delivered on that which the first night presents.

That is why the art of the theatre is so different from the other arts. A book is printed and read as it was written; a picture seen as it was painted. But the history of a play is not nearly so simple. It is not only a collaboration between people who are, as a rule, bad collaborators because they have the natural egotism of artists; it is judged by an audience and every audience differs. The dress rehearsal may go splendidly and seem to be the very essence of comedy; yet the first public performance may leave the audience a cold assortment of mirthless, yawning individuals. So "active preparation" is a time of nervous tension for all its participants, so largely at the mercy of chance. Fortunately, the players of the game deem it worth the candle. And the rewards are considerable.



TOM WALLS (LEFT) AS THE GREAT DUKE OF MARLBOROUGH, HERE SEEN DESPATCHING AN IMPORTANT DOCUMENT: AN INCIDENT IN "ME AND MARLBOROUGH," AT THE NEW GALLERY.

Every play has a secret history, of which its critics, professional or otherwise, can know nothing. Miss Martia Juno was deemed essential for the chief part, but Miss Juno, having arranged to play it, has disappeared to Hollywood. Miss Susie Saturn takes it on, asks a hundred pounds a week, accepts thirty, falls ill, gets better, quarrels with the leading man, throws fits, and then throws up the part (but catches it



"ME AND MARLBOROUGH"—THE NEW ROMANTIC FILM AT THE NEW GALLERY: CICELY COURTNEIDGE (SEATED) AS KIT ROSS, DOFFING HER BRIDAL DRESS AFTER HER BRIDEGROOM HAS BEEN SEIZED BY THE PRESS GANG.

"Me and Marlborough," a new Gaumont-British picture, is a film romance of the cloak-and-sword type, which it was arranged to produce at the New Gallery on August 26. Mr. Tom Walls appears as the great Duke of Marlborough, commanding Queen Anne's army in Flanders, and Miss Cicely Courtneidge as Kit Ross, the dashing heroine of the story. Kit is the hostess of an English country inn, and on her wedding day her husband is carried off by a press gang under a revengeful sergeant whom she has thwarted. She then dresses as a man, joins the colours, and sails with the next draft for Flanders. There she discovers her husband, and they have many exciting adventures. Kit rescues the Duke when he is captured by the French as a result of the sergeant's treachery. Further adventures follow, leading eventually to Kit's being presented to the Queen for decoration. Louis XIV. figures among the characters.

This "active preparation" is a world of mystery. Nobody has any idea as to whether all this effort will be in vain. It is a theatrical commonplace that smooth rehearsals are dangerous and that confidence is a snare; it is the piece of which the company have almost despaired that often "goes with a bang," delights that difficult, frosty-faced assemblage, the first-nighters, and immediately draws the town. When the players have decided that something is exceedingly funny, it may fail to stir a smile; what they have voted dull seizes and excites the audience. Once, at the Malvern Festival, I remember hearing from some of the company that a revival of Fielding's "Tom Thumb" would be terrifically amusing, while the players were themselves terrified of Jonson's "The Alchemist." "The Alchemist" conquered the audience at once. "Tom



AFTER THE BRIDE HAS DONNED MALE ATTIRE AND JOINED THE ARMY IN ORDER TO FIND HER HUSBAND: CICELY COURTNEIDGE (WITH DRAWN SWORD) AS A SOLDIER OF QUEEN ANNE'S TIME, IN "ME AND MARLBOROUGH."

STONE AGE CHEFS OF NEW GUINEA: COOKERY WITH HOT STONES.



WHEN THE STONE AGE HIGHLANDERS OF THE NEW GUINEA INTERIOR WISH TO COOK SWEET POTATOES, THEY BEGIN BY DIGGING A HOLE AND LINING IT WITH BANANA LEAVES, AS SHOWN HERE. THEN THEY HEAT STONES ON A FIRE (FOREGROUND).



NEXT, A LAYER OF BRACKEN IS PUT AT THE BOTTOM OF THE HOLE AND IS COVERED WITH HOT STONES. ON TOP OF THESE ANOTHER LAYER OF BRACKEN IS PLACED AND THIS IS COVERED WITH POTATOES. THE PROCEDURE IS REPEATED UNTIL THE HOLE IS FULL.



THIS SHOWS HOW EACH LAYER OF POTATOES IS PLACED IN THE HOLE, BY MEANS OF SPLIT STICKS.



MORE HOT STONES, BRACKEN, AND POTATOES ARE ADDED UNTIL THE HOLE IS FILLED, THE COOKS USING SPLIT STICKS AS TONGS AND FORKS.



A GOOD, THICK LAYER OF BRACKEN IS THEN LAID ON TOP AND THE BANANA LEAVES ARE FOLDED OVER.

In our last issue we were able to give some unique photographs of the Tari Furora, the unknown light-skinned people discovered in an unexplored part of Papua. We here reproduce photographs of a phase of the life of primitive peoples of the New Guinea interior. These tribes, who are still at the Stone Age level of culture, are believed never to have been visited by white men before. The expedition which discovered them



FINALLY, THE WHOLE IS WEIGHTED DOWN WITH HOT STONES, AND WITHIN AN HOUR THE POTATOES ARE COOKED.

was led by Mr. M. J. Leahy. The staple food of the natives of the New Guinea highlands is sweet potatoes, but the people living in the Mount Hagen area have no pots, and so rely principally on hot stones for their cooking. It takes about an hour to cook (or, rather, grill) potatoes in the manner illustrated here, and the results are excellent, it is said—better than boiled or roasted potatoes.

HAPPENINGS AT HOME AND ABROAD: NOTABLE EVENTS IN VARIOUS LANDS.



THE AEROPLANE CRASH IN WHICH TWO FAMOUS AMERICANS—WILEY POST AND WILL ROGERS—WERE KILLED: THEIR WRECKED MACHINE IN AN ALASKAN RIVER.

The deaths of the two famous Americans, Mr. Wiley Post, the airman, and Mr. Will Rogers, comedian and humorous writer, who (as noted under portraits in our last issue) were killed on August 15 in an aeroplane accident in Alaska, caused national mourning in the United States, and high honours was paid to their memory. Public references were made by the President; also in the Senate and House of Representatives. The well-known Arctic airman, Mr. Joe Crosson, flew to Alaska to bring



THE LAST FLIGHT OF WILEY POST AND WILL ROGERS: AN AEROPLANE BRINGING THE BODIES HOME FOR BURIAL ARRIVING AT THE BURBANK AIRPORT, CALIFORNIA.

back the bodies. On August 22 Mr. Rogers lay in state in a Hollywood park, where thousands filed past the coffin. Services were held there and in the great Hollywood Bowl. Later, the coffin was removed to his home at Claremont, Oklahoma. Mr. Post's body was taken on August 21 to his native town, Maysville, Oklahoma, and next day removed to the State Capitol in Oklahoma City. From the Capitol it was borne in procession to a church for the funeral service.



A NEW COIGN OF VANTAGE FOR HERR HITLER'S ORATORY: BUILDING A SPECIAL BALCONY OUTSIDE THE CHANCELLERY WINDOWS WHERE HE APPEARS TO CROWDS.

To enable Herr Hitler to address crowds in front of the Chancellery in Berlin, a new balcony has been constructed on a level with the windows at which he usually shows himself. A recent official announcement stated that the throat trouble and hoarseness from which the Chancellor suffered for some time has now been completely cured. He underwent an operation shortly after his famous Reichstag speech of May 23, and his voice then became quite clear.



THE SULTAN OF MOROCCO VISITS CASABLANCA: HIS MAJESTY, WITH HIS BODYGUARD, ON HIS WAY THROUGH THE TOWN TO PRESIDE AT PRAYERS IN A MOSQUE.

In a descriptive note supplied with this photograph it is stated: "For the first time since his enthronement, the Sultan of Morocco presided at prayers in the Mosque of Dar el Makhzen, at Casablanca." In the current "Statesman's Year-Book" we read: "The Sultan resides in the French Zone, usually at Rabat. . . . All effective authority is exercised by the Protecting Power, represented by a Resident-General . . . head of an elaborate French administration."



AN UNUSUAL AND PICTURESQUE VIEW OF THE "QUEEN MARY": THE GIANT LINER SEEN FROM A HARVEST FIELD ACROSS THE CLYDE, FRAMED BETWEEN STOOKS OF OATS.

This picturesque view of the great Cunard-White Star liner, "Queen Mary," in course of completion at Clydebank, affords a striking contrast between a shipyard and a harvest field. With a photograph of the ship in our issue of August 17 we noted that she is largely in seagoing condition, though the third funnel has yet to be fixed in position, and she is now in the hands of wood-workers and decorators. A model of the liner was recently placed on exhibition in Glasgow.



BRITISH AND AUSTRIAN STUDENTS, INCLUDING A GIRL, AT A FARM CAMP NEAR VIENNA: THE RETURN FROM A MORNING'S WORK IN THE FIELDS.

In explanation of this photograph it is stated: "A party of English students have joined an Austrian students' camp at Neusiedl, near Vienna, and are taking part in the life of the camp. The visit was arranged under the 'exchange' scheme operating between Britain and Continental countries. Here the students are seen marching back to lunch after a morning's work in the fields." At least one girl, it may be noted, is visible among the party. Possibly there may be others.

THE CAMERA AS RECORDER: NEWS OF THE WEEK IN PICTURES.



A REMARKABLE PARACHUTE DISPLAY IN RUSSIA: SOME OF THE 150 PARACHUTISTS WHO WERE IN THE AIR TOGETHER AT MOSCOW.

A correspondent sends the following description of the above photograph: "A remarkable feat of parachute-jumping was carried out at the Tushino Aerodrome, Moscow, when 150 parachutists leaped simultaneously from six passenger-carrying aeroplanes." Our readers may recall that the possibility of carrying out invasions by means of large bodies of troops descending from aeroplanes by parachutes has been recently discussed by the military authorities in Russia.



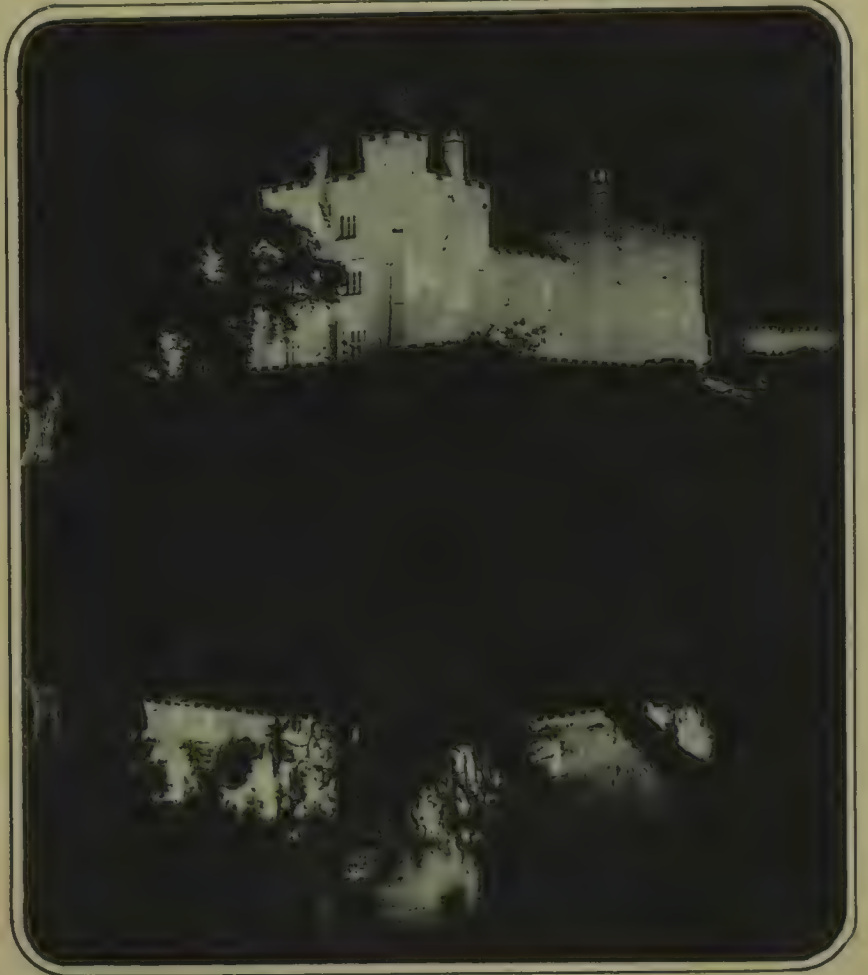
TO CARRY TROOPS, AND THEIR FAMILIES, TO MALTA—A ROUTINE PROCEEDING IN ACCORDANCE WITH A YEAR-OLD PLAN: THE TROOPSHIP "NEURALIA."

It was announced this week that the troopship "Neuralia" would shortly take to Malta R.A., R.E., and Royal Signals personnel to complete the strength decided on last year. The Government's decision to increase the establishment at Malta, it should be emphasised, was made before the Abyssinian dispute arose. It was stated, moreover, that eighty of the men sailing in the "Neuralia" would be accompanied by their families.



THE SEVENTEENTH-CENTURY FONT RECENTLY RESTORED TO DURHAM CATHEDRAL BY THE GENEROSITY OF THE PARISH OF PITTINGTON; AND (INSET) THE PSEUDO-NORMAN FONT WHICH IT REPLACES.

In a letter to "The Times," Dr. Alington, the Dean of Durham, recently described the generosity of the Church Council of Pittington, which had restored to Durham Cathedral the alabaster font erected there in 1660. Some ninety years ago this was given away to Pittington by the Dean and Chapter, who "in a fit of mistaken antiquarianism decided that they ought to have a Norman font for a great Norman cathedral."



A FAMOUS OLD YORKSHIRE CASTLE FLOODLIT FOR CHARITY: THE PICTURESQUE BATTLEMENTS OF RIPLEY, THE RESIDENCE OF SIR WILLIAM INGILBY, SILHOUETTED AGAINST THE NIGHT.

Ripley Castle, the residence of Sir William Ingilby, has been floodlit for a week in aid of Harrogate General Hospital and local charities. The Castle itself is of great historic interest, and dates back to 1550. Ingilbys have lived there for hundreds of years. There is a story that Oliver Cromwell spent the night here after his victory at Marston Moor. The lady of the Castle, however, sat all night in the Hall, confronting him with a pair of loaded pistols!

NAVAL AIRMEN INSTRUCTED ON LAND: CATAPULT PRACTICE FOR FLEET AIR ARM PILOTS.



A PILOT OF THE FLEET AIR ARM INSTRUCTED IN CATAPULTING AT AN R.A.F. TRAINING SCHOOL IN SCOTLAND: AN AEROPLANE ON A CATAPULT READY FOR LAUNCHING.



THE SAME SUBJECT (AS SHOWN ON THE LEFT) SEEN FROM A NOVEL POINT OF VIEW: THE CATAPULT PHOTOGRAPHED FROM ABOVE AS THE AEROPLANE IS ABOUT TO LEAVE IT.



PRACTISING ON LAND AN OPERATION PERFORMED AT SEA IN WARSHIPS THAT LAUNCH THEIR OWN AIRCRAFT BY CATAPULT: AN AEROPLANE, WITH A NAVAL PILOT UNDER INSTRUCTION, JUST AFTER LEAVING THE CATAPULT AT THE R.A.F. TRAINING SCHOOL AT LEUCHARS.

Pilots of the Fleet Air Arm receive instruction in the catapulting of aeroplanes at No. 1 Flying Training School of the Royal Air Force at Leuchars, Fife, as shown in the typical example here illustrated. The Fleet Air Arm is limited to aeroplanes operated from ships at sea. In our special number of July 20 dealing with the Jubilee Naval Review, among various illustrations of the Navy's use of aircraft, we gave one showing arrangements in cruisers carrying their own aeroplanes. "In British cruisers of the latest type [it was explained] about half the deck is devoted to aircraft equipment. The

modern catapult as used in the Navy is of the collapsible type. The seaplane is mounted on a trolley running on rails on the catapult, and is attached to steel cables which pass over pulleys. The propulsive force is provided by a cylinder driven either by compressed air or an explosive charge." When the cylinder piston is driven out, it causes the cables to move the trolley forward, but retarding cables prevent it colliding with the end of the runway and stopping with a jerk. This gives a smooth launch and prevents the aircraft propeller pulling trolley and aeroplane forward prematurely.

SALT-FILLED SHELLS FOR TARGET-PRACTICE: SLOOPS SUNK OFF SYDNEY.



A SHOOT DURING WHICH PRACTICE-SHELLS FILLED WITH SALT SANK "ENEMY WARSHIPS"—A RESULT USUALLY ACHIEVED BY THE USE OF HIGH-EXPLOSIVE SHELLS: A SALT-FILLED SHELL FALLING BY ONE OF THE OLD SLOOPS USED AS TARGETS OFF SYDNEY; WITH THE CRUISER "CANBERRA" STANDING BY.

A FIRST-RATE exhibition of naval gunnery was given by the cruisers H.M.S. "Sussex" and H.M.A.S. "Canberra" off Sydney at the beginning of this month. Employing, not high-explosive shells, but practice-shells filled with salt, they had no difficulty in speedily sinking the "enemy" represented by old sloops, thus obtaining results generally achieved by the use of high-explosive shells. We should, perhaps, explain that practice-shells are commonly filled with salt in the Navy, the weight of the normal high explosive filling being thereby roughly compensated for. H.M.A.S. "Canberra," seen here, is a sister-ship of the so-called "Kent" class of British cruiser, and was completed in 1928. She has a speed of 31 knots, and her main armament consists of eight 8-in. guns. The "Sussex," which was completed in 1929, is a very similar type of warship, though her hull design exhibits certain modifications, and she is nominally faster by a knot.



AFTER HAVING BEEN HIT BY SALT-FILLED PRACTICE-SHELLS: THE END OF AN OLD SLOOP USED AS A TARGET DURING A RECENT SHOOT OFF SYDNEY.

BOOKS OF THE DAY.

EVER since the art of writing was invented, I suppose, authors must have had a tendency to touchiness. Horace, born just 2000 years ago, alludes to "the irritable race of poets" (*genus irritabile vatum*), and my old friend "Lewis and Short" gives me, as a synonym for the epithet, "easily excited or enraged." In a later day, Stevenson, if I remember right, commented on the fact that writers are more trying to live with than painters, whose work is of a comparatively placid character. From this point of view it would make an interesting study to consider the various arts in relation to marriage and domesticity, as well as to celibacy. Among literary folk it would not be difficult to collect examples. One recalls immediately, for instance, the diverse experiences of Dickens, Ruskin, the Carlyles, or the Brownings, but the list could be indefinitely extended to include more modern instances, which it might not always be discreet to particularise.

I cannot recollect any biography in which the domestic side of an author's career and character is so intimately and vividly portrayed as in "JOSEPH CONRAD AND HIS CIRCLE." By Jessie Conrad. With thirty-one Illustrations (Jarrolds; 18s.). In this vivacious book the novelist's widow gives the result of a ten years' labour of love, which illuminates his dominant personality, his home life and friendships, and the methods and conditions of his work. She does not mention whether it is an amplification of her previous volume, "Joseph Conrad as I Knew Him," or an entirely new and separate work. Here, in any case, man and wife both stand faithfully revealed, and the reader will easily accept Mr. Edward Garnett's opinion (often endorsed by Conrad himself) that she was "the one woman possible to be the wife of his gifted friend." Joseph Conrad, as almost every page bears witness, was indeed a man "easily excited or enraged," owing to nerves and ill-health, and indeed it would have been quite intelligible if the conjugal link had been broken. With it all, however, she found him intensely lovable, and is never tired of insisting upon the compelling charm that quickly succeeded his irascible moods. It was what he called her "over-developed sense of humour" that carried her through, and for that quality in her character his admirers must be profoundly grateful, because it helped to make his life-work possible, and, moreover, has produced a delightfully entertaining memoir. Her devotion to him is manifest. "His dependence upon me," she writes, regarding their early days together, "touched my maternal instincts, and to the end of his life I remained a willing buffer between him and the outside world."

Conrad was fifteen years older than his wife, and her family (about whom she is a little vague) were not favourably disposed to her marriage with "the foreign sailor." She herself at first found his abrupt and masterful ways strange and disconcerting, but was reassured when she met several of his friends, who all "regarded him with deep affection," notably Mr. John Galsworthy and Mr. E. L. Sanderson, afterwards Headmaster of Elstree School. Among Conrad's many other friends and literary associates whom we meet in her book, Mrs. Conrad makes specially cordial references to Henry James, W. H. Hudson, Sir Sidney Colvin, Hugh Walpole, and R. B. Cunningham Graham, whose "wonderful tribute" to the novelist's memory is quoted on the final page. One writer, Mr. Ford Madox Ford, comes in for some caustic personal criticism.

If Mrs. Conrad gives little insight into the working of her husband's creative mind, or the origin and growth of his books, she shows her practical good sense in the care and preservation of his manuscripts, and she gives interesting glimpses of his habits when at work. For example, in contrast to the tidiness of Arthur Symonds when he stayed with them at Capel House, she writes: "My husband, on the other hand, had a rooted objection to any kind of order as regards his work-table. This was a mass of dis-related matter and in a constant state of chaos. . . . There were times when his passion for his own company alone made it extremely difficult for the usual run of life. If he desired

to see no one, no matter how much room the house allowed, none must come within its doors." Mrs. Conrad had a definite part in his literary work, as well as in household management. "For the first half of his writing life," she says, "I was also his secretary," and the conditions of the task are indicated when she says: "I sat down at my typewriter in the next room, ready to copy each page as it was thrust through the door."

Two incidental allusions to Conrad occur in a volume of biographical studies of women novelists of earlier days, entitled "SIX PORTRAITS." Mme. de Staël. Jane Austen. George Eliot. Mrs. Oliphant. John Oliver Hobbes (Mrs. Craigie). Katherine Mansfield. By Isabel C. Clarke. With eight Illustrations (Hutchinson; 18s.). Dwelling on Mrs. Oliphant's long and profitable career as a novelist, the author recalls that, when she began to write, "Bulwer Lytton was then at the height of his fame for those novels which—if we are to believe Joseph Conrad—remain still the joy of the fo'c'sle." The other reference comes in the essay on John Oliver Hobbes. "Her first book," we read, "Some Emotions and a Moral," was published in 1891, the year of her separation from her husband. . . . Fisher Unwin accepted it for his new venture, the Pseudonym

for the third time, wrote with singular frankness: 'The big bow-wow strain I can do myself like anyone now going, but the exquisite touch which renders ordinary commonplace things interesting from the truth of the description and the sentiment is denied to me. What a pity such a gifted creature died so young!' And Tennyson, visiting Lyme—the scene of Monmouth's rebellion—many years later, is said to have exclaimed: 'Don't talk to me of the Duke of Monmouth. Show me the spot where Louisa Musgrove fell!'" In the essay on George Eliot, the effect on her mind of her irregular union with George Lewes, with all its social implications, is well brought out, but Miss Clarke might perhaps have explained more fully why a divorce from his wife was not feasible.

For a fuller understanding of Jane Austen's works—that is, the scope and quality of her various books, as distinct from her domestic life and friendships (with which Miss Clarke is mainly concerned)—readers would be well advised to consult "THE HISTORY OF THE ENGLISH NOVEL," Edgeworth, Austen, Scott. By Ernest A. Baker, D.Lit., M.A. (Witherby; 16s.). As its title indicates, this book is not the whole of Dr. Baker's monumental history, but only a section thereof. It is, in fact, the sixth volume, though

for some unexplained reason he has chosen not to number his instalments. The first was entitled "From the Beginnings to the Renaissance," and on this scale, I imagine, several further volumes may be expected. On one minor point in Jane Austen's social life, Dr. Baker and Miss Isabel Clarke express themselves in very similar terms, and at first I thought one of them might be indebted to the other, but probably it is only a natural coincidence. Speaking of Jane's visits to friends and relatives, Miss Clarke writes: "Visits were protracted in those days, often lasting a couple of months or more." Dr. Baker's comment on the same matter is: "Visits were apt to be long in those days of slow and expensive communications."

In turning from his chapter on the incomparable Jane to the Wizard of the North, whose first novel appeared three years after "Sense and Sensibility," Dr. Baker offers high tribute at her shrine. "These two," he writes, "were beyond challenge the greatest novelists between Fielding and Dickens. . . . Radical differences sundered the authors of *Mansfield Park* and *Waverley*, the two novels that make the year 1814 a landmark. . . . Scott was to renew the strength of fiction by harking back to the past. . . . Jane was to be thoroughly modern, so

modern that she has won her most appreciative audience only to-day, when Scott's vogue is on the wane."

In view of the fact that the foregoing books, especially Miss Clarke's, shed much light, from the standpoint of authors, on conditions in the bookselling world and the amounts earned by novelists in bygone days, it will be appropriate to mention briefly, in conclusion, two attractive little books recording the annals of famous modern publishing houses. The centenary of a veteran firm, specially noted for services to popular literature, is commemorated in "THE HOUSE OF ROUTLEDGE," 1834-1934. With a history of Kegan Paul, Trench, Trübner, and other associated firms. By F. A. Mumby, Author of "Publishing and Bookselling." With ten Illustrations (Routledge; 7s. 6d.).

The story of another great publishing house, particularly distinguished in the realm of scholarship and education, brings us to the London book-world of the present day—to wit, "SOME MEMORIES." 1901-1935. A Publisher's Contribution to the History of Publishing. By George G. Harrap. With sixteen Illustrations (Harrap; 3s. 6d.). Among the author's many interesting experiences, the most memorable is his association with Mr. Churchill in the publication of "Marlborough," and the book concludes with the statesman's felicitous speech, when, on Valentine's Day of this year, the House of Harrap gave a "house-warming" at its new home in High Holborn—its own outward and visible sign of achievement and progress.—C. E. B.



THE KING IN SCOTLAND: HIS MAJESTY INSPECTING THE GUARD OF HONOUR OF THE BLACK WATCH AT BALLATER, ON HIS WAY TO BALMORAL.

The King arrived at Balmoral Castle, for his annual visit, on August 21. He had travelled overnight by special train from Wolferton, near Sandringham, to Ballater, whence he completed the journey by car. The train halted at Aberdeen, where his Majesty received the Lord Provost and other civic officials. Ballater was reached at 10 a.m., and the King was welcomed by Lord Aberdeen, as Lord Lieutenant of the county. His Majesty is here seen, with Major C. D. Gilmour, inspecting the Guard of Honour of the 2nd Battalion The Black Watch in the station square.

Library. . . . These slight, brilliant novels proved a welcome if challenging diversion. Indeed, it is on record that Joseph Conrad received his first impulse to write, and to write in English, after buying one of the series at Vevey station. One can only hope that his choice fell upon *Some Emotions and a Moral*."

Miss Clarke's literary portraits strike me as being exceedingly well done. She does not tell us on what principle she selected her subjects, though she mentions that, taken together, they cover almost continuously a period of over 150 years. I rather feel that the book might have had more coherence if it had been restricted to prominent British women writers. They could not all, of course, have been included within these limits, but several other names of the first rank suggest themselves. As it is, the essay on Mme. de Staël occupies about a quarter of the whole volume. Personally, I have been browsing with special enjoyment on the chapters devoted to Jane Austen, George Eliot, and Katherine Mansfield.

Particularly intriguing are the mutual remarks of Jane Austen and Walter Scott about each other. Jane professed (no doubt humorously) to be annoyed with him when he began to write novels. "It is not fair," she wrote. "He has Fame and Profit enough as a Poet and should not be taking the bread out of other people's mouths." After her too-early death (in 1817 at the age of forty-one) we learn: "Sir Walter Scott, after reading *Pride and Prejudice*

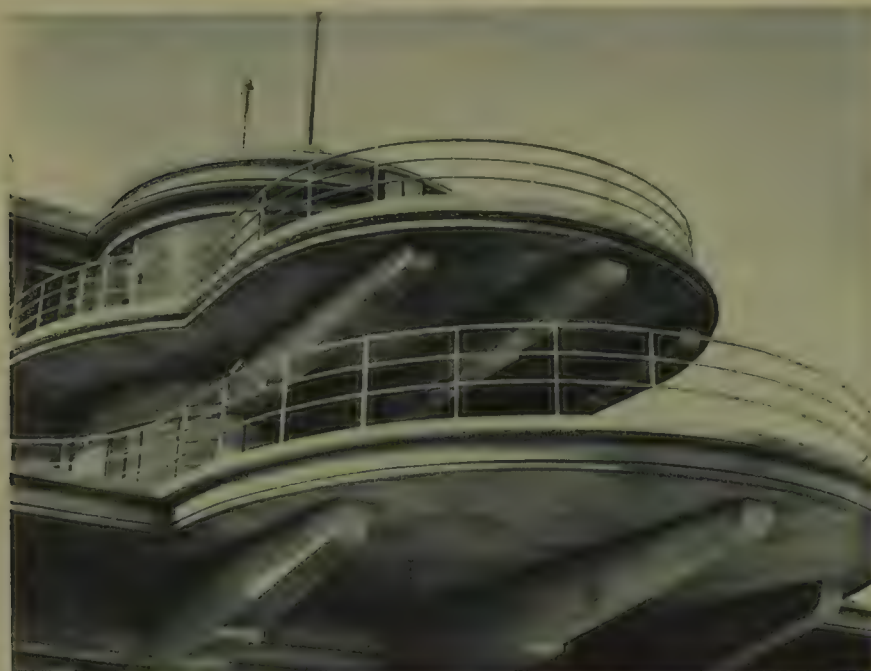
AEROPLANE-SHAPED AERODROME OFFICES.



AEROPLANE-SHAPED BUILDINGS OF THE NEW RAND AIRPORT OPENED AT JOHANNESBURG: A FRONT VIEW, SHOWING THE "NOSE" (IN THE CENTRE) WITH UNDER-CARRIAGE WHEELS FLANKING THE DOORWAY BELOW.



A CLOSE VIEW OF THE UNDER-CARRIAGE WHEELS (SEEN ALSO IN THE TOP ILLUSTRATION): A FEATURE OF JOHANNESBURG'S NOVEL AIRPORT BUILDINGS DESIGNED IN THE FORM OF AN AEROPLANE.



SUGGESTING PART OF A LARGE AIRCRAFT AND, EVEN MORE, OF A SHIP: BALCONIES OF THE CONTROL-TOWER AND THE BOARD ROOM (BELOW IT) SHOWN IN THE CENTRE OF THE TOP PHOTOGRAPH.

A novelty in aerodrome architecture is afforded by the buildings of the new Rand airport recently opened at Johannesburg, which have been designed in the shape of an enormous aeroplane. A realistic touch is lent to the design by the inclusion of the under-carriage wheels, which, as our photographs show, have been incorporated in the base of the pillars flanking the doorway in the centre. The opening ceremony was performed by the Earl of Clarendon, Governor-General of South Africa, who made his speech from the lower of the two central balconies, shown in the first and third of our illustrations. The new airport is reputed to be the second largest in the British Empire, and it is fitted with all the latest equipment. It is to be provided with the biggest clock in the world, the dial of which is to be placed in a horizontal position so that airmen flying above the aerodrome will be able to read the time, even from an altitude of about 3000 ft.

A CO-INCIDENCE OF DISASTERS IN BERLIN.

Two disasters in Berlin recently followed each other in close succession. Within 15 hours of the Radio Exhibition fire (illustrated in our last issue), on the night of August 19, a great collapse occurred in part of a tube extension tunnel being excavated in the Hermann Göring Strasse, only about 50 yards from the Brandenburg Gate. It happened during the lunch interval, when only one gang of workmen was in the shaft, but even so the casualties were serious, for there was little hope of the twenty men missing being found alive. For the rescue work, sixteen miners with special life-saving appliances were brought from Essen by air. When the collapse took place, masses of soil fell into the shaft, crushing timbers and scaffolding and burying the men below. Machinery on the surface toppled over and tram lines and trees slid into the cavity. Later reports of the Radio Exhibition fire mentioned that three lives were lost, but only one hall had been destroyed, and not three, as officially stated at first.



THE TUNNEL COLLAPSE IN THE HEART OF BERLIN NEAR THE BRANDENBURG GATE: A DISASTER WHICH FOLLOWED CLOSELY ON THE FIRE WHICH HAD OCCURRED ON THE PREVIOUS NIGHT IN THE RADIO EXHIBITION.



RUHR MINERS FROM ESSEN, WITH LIFE-SAVING APPARATUS, ARRIVING IN BERLIN BY AEROPLANE: A RESCUE PARTY FOR WORK AT THE COLLAPSED TUNNEL, WHERE TWENTY MEN WERE BURIED.



SALVAGE WORK AFTER THE BERLIN RADIO EXHIBITION FIRE: THE CHARRED INTERIOR OF THE WIRELESS TOWER RESTAURANT (ILLUSTRATED IN OUR LAST NUMBER), A SCENE OF DRAMATIC ESCAPES.

THE GERMAN AIR FORCE, WHICH HAS "FOUGHT" TANKS : THE LUFTWAFFE—OF MUCH-DEBATED STRENGTH.

THE FIRST PHOTOGRAPHS OF THE FAMOUS RICHTHOFEN SQUADRON.



WITH THE GERMAN AIR FORCE, WHICH CAME INTO OFFICIAL EXISTENCE IN MARCH; AND REMAINS MUCH DEBATED: HANDLING A MACHINE BY MEANS OF A TRACTOR.



ON THE WELL-PLANNED MILITARY AERODROME OF THE CRACK "RICHTHOFEN" SQUADRON: THE MANHOLE OF THE UNDERGROUND, BOMB-PROOF PETROL-STORE.



THE SMART UNIFORM OF THE GERMAN AIR FORCE: AN OFFICER OF THE "RICHTHOFEN" SQUADRON; SHOWING THE VARIETY OF BADGES WORN, AND THE NAME OF THE SQUADRON ON THE RIGHT SLEEVE.



SINGLE-SEATER FIGHTERS OF THE "RICHTHOFEN" SQUADRON: MECHANICS AT WORK TUNING-UP THE MACHINES.



THE SWASTIKA ON THE TAIL OF A MACHINE OF THE "RICHTHOFEN" SQUADRON: THE NAZI SYMBOL ON AIRCRAFT WHICH ALSO BEAR THE MORE TRADITIONAL IRON CROSS.

The German Air Force, it will be recalled, came into official existence last March. Officers of the German Flying Union (Luftsportverband) were then commissioned with military rank and began to wear the badges of that rank on their blue-grey uniforms, as from April 1. Germany was, apparently, divided



CRAFT OF THE "RICHTHOFEN" SQUADRON IN THE AIR: A BIRD'S-EYE VIEW OF MACHINES FLYING IN CLOSE FORMATION DURING RECENT MANOEUVRES.

into five Air Commands, with headquarters in Berlin, Königsberg, Dresden, Münster, Munich, and Kiel. In our issues of July 6 and 13 we printed an article on comparative Air strengths translated from one published in the French paper "L'Illustration." "Since March 10" (the article ran) "... two



GERMANY'S NEW-AERIAL MIGHT: MACHINES OF THE "RICHTHOFEN" SQUADRON-FLYING ABOVE- THE-AVIATION-MONUMENT- AT DÖBERITZ — A BRONZE STATUE OF ICARUS.

'Squadrons' have been paraded in public. The 'Richthofen' Squadron . . . turned out with twenty-seven single-seater Arado fighter machines, with B.M.W.-VI. engines (not supercharged), which are certainly incapable of up-to-date performances. The 'Horst Wessel' Squadron . . . also appears to

consist of 27 aircraft eight or nine being of a somewhat more highly developed type." In explanation of the heading on this page it should be stated that machines of the German Air Force recently engaged in a mock battle with the new Tank Corps before a large concourse of spectators at Munich.

A WINDOW ON THE WORLD: PICTORIAL NEWS FROM FAR AND NEAR.



THE DEATH OF MACLEOD OF MACLEOD: THE FUNERAL, HELD AT DUNVEGAN CASTLE; WITH MR. SETON GORDON PLAYING THE LAMENT.

The funeral of Sir Reginald MacLeod took place at Dunvegan Castle, in the Isle of Skye, on August 24. The service was conducted in Gaelic and English. Over 350 people were present. After the service Mr. Seton Gordon played "Rory Mor's Lament"; and estate employees bore the coffin out of the castle grounds, preceded by Alick Machines, the Chief's private piper. The burial took place at Kilmuir cemetery, and Pipe-Major Reid played "The Children's Lament" over the grave.



AFTER VIOLENT THUNDERSTORMS HAD BROKEN THE DROUGHT: A HOUSE IN ELDER AVENUE, CROUCH END, AFTER A CHIMNEY HAD BEEN STRUCK BY LIGHTNING.

The drought was broken in nearly all parts of England and Wales on August 23. Thunderstorms spread rapidly northwards from France, reaching London about 7 a.m. A certain amount of damage was done in the London area. At Harringay, wood blocks in a roadway were forced up by water. Two houses at Brixton were struck by lightning; a large hole was made in the roof of one and a wireless set was damaged. Tiles and masonry fell from the roof of Tottenham Court Road police-station, smashing a lamp at the entrance. Fortunately, no one was hurt, as the downpour had emptied the pavements. A number of telephone lines on the Malden Exchange were also affected when water flooded a cable at Worcester Park.



A "PIRATICAL" ANNIVERSARY IN SOUTH DEVON: AN APPROPRIATE CELEBRATION OF THE MEMORY OF TOM CROCKER, THE PIRATE OF BOROUGH ISLAND.

A correspondent sends the following description of the above photograph: "There is a legend on Borough Island, S. Devon, that the ghost of the notorious pirate, Tom Crocker, makes the circuit of the island every year on the anniversary of his hanging. The 540th anniversary was celebrated in pirate style on August 23. Every person, young and old, was dressed in pirate clothes, and visited the Pilchard Inn, where Tom Crocker lived and hoarded his treasures."



THE RED CROSS IN ETHIOPIA: THE BUILDING IN WHICH THE NEW ORGANISATION IS HOUSED IN ADDIS ABABA, THE CAPITAL.

The Ethiopian National Red Cross Society was inaugurated on August 6 by the Emperor in a pavilion of canvas specially erected near the Ras Makonnen Bridge. His Majesty emphasised the necessity of the Red Cross organisation in Ethiopia, but pointed out that it was useful in Peace as well as in War; since it could be turned against cholera, plague, and other epidemics. Mr. Herrouy, the Foreign Minister, also spoke. Booklets with Amharic and French versions of the Red Cross decree were distributed.



A POLICE-STATION DAMAGED BY LIGHTNING DURING THE STORMS IN LONDON: THE SCENE IN TOTTENHAM COURT ROAD, WHERE TILES AND STONES FELL.



IN BRIXTON, WHERE TWO HOUSES WERE STRUCK BY LIGHTNING: THE ROOF OF A HOUSE IN FULROSS ROAD DAMAGED BY THE RECENT STORMS.



THE BANDIT OUTRAGE ON THE HSINKING-KOREA LINE (MANCHUKUO): THE WRECKED TRAIN, ON THE SPOT WHERE THE BANDITS TOOK PASSENGERS CAPTIVE.

As we noted in our issue of August 10, when we illustrated a number of localities in Hsinking, the capital of Manchukuo, bandits recently attacked a train travelling from Hsinking to Korea, and got away with their captives. This was the first outrage of this sort to occur in the district between Hsinking and Kirin since the founding of the new State of Manchukuo. Subsequent reports (unconfirmed) stated that the captives had been released.



IT is hard to say where and when a glass of Whitbread's Pale Ale tastes best, but it is certain that it never tastes better than in surroundings like these; and however perfect the afternoon, a glass of Whitbread's, the finest and most refreshing of summer drinks, will always improve it.



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HERR HITLER AS ARTIST:

PRE-WAR PAINTINGS BY THE GERMAN
CHANCELLOR IN HIS YOUTH—BUILDINGS
AT VIENNA AND MUNICH.

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"SPINNERIN AM KREUZ" (SIGNED AND DATED 1910):
A RESTORED FIFTEENTH-CENTURY MONUMENT CROWNING
THE WIENER BERG AT VIENNA.



"DIE RUPPRECHTSKIRCHE" (SIGNED AND DATED
1910): ST. RUPPRECHT'S CHURCH, SAID TO BE THE
OLDEST IN VIENNA, PARTLY THIRTEENTH-CENTURY.



"PENZING, ST. ROCHUS KAPELLE" (SIGNED AND
DATED 1909): HERR HITLER'S PICTURE OF A CHAPEL
IN A SUBURB OF VIENNA.



"THE FESTSAAL-BAU" (SIGNED "A. HITLER" IN THE RIGHT-HAND CORNER): A WING OF THE ROYAL
PALACE AT MUNICH, SHOWING THE COLUMBED PORTICO BEFORE THE THRONE ROOM.



Continued.

Collection of the House of Brunswick-Lüneberg. The Festsaal-Bau forms part of the Royal Palace at Munich, and was erected between 1832 and 1842 in the Palladian Renaissance style. The main façade towards the Hof-Garten has a portico of two storeys, the upper one with Ionic columns. Above are two lions, one at each end, and between them eight figures representing Bavarian provinces. Near the Royal Palace is the National Theatre, one of the largest in Germany. It was built in 1811-18, but was burnt down in 1823 and re-erected in its original form. From its roof can be obtained a view of the Alps. Another picture of this theatre, painted by Herr Hitler in 1913, but not showing the adjacent statue, was among those illustrated in our issue of June 22. The Karls Tor is an old gateway in Munich leading from the Karls Platz into the inner town.

IN our issue of June 22 last we reproduced four water-colours painted by Herr Hitler and told how, in the days of his youth, the future German Leader's ambition was to become a professional artist. Here are six other examples of his work—done during the period from 1909 to 1914. The following notes concern their subjects. The "Spinnerin am Kreuz" is a Gothic memorial column which crowns the Wiener Berg. It is 52 ft. high, was erected in 1451, and was restored in 1892. St. Rupprecht's is said to be the oldest church in Vienna. It has Romanesque remains of the thirteenth century, but it was remodelled in the Gothic style during the nineteenth century. Penzing, where the Chapel of St. Rochus is situated, is a suburb of Vienna on the left bank of the Wien, opposite Schönbrunn. In this district is the Palace of the Duke of Cumberland, long famous as containing the Guelph

(Continued on right.)

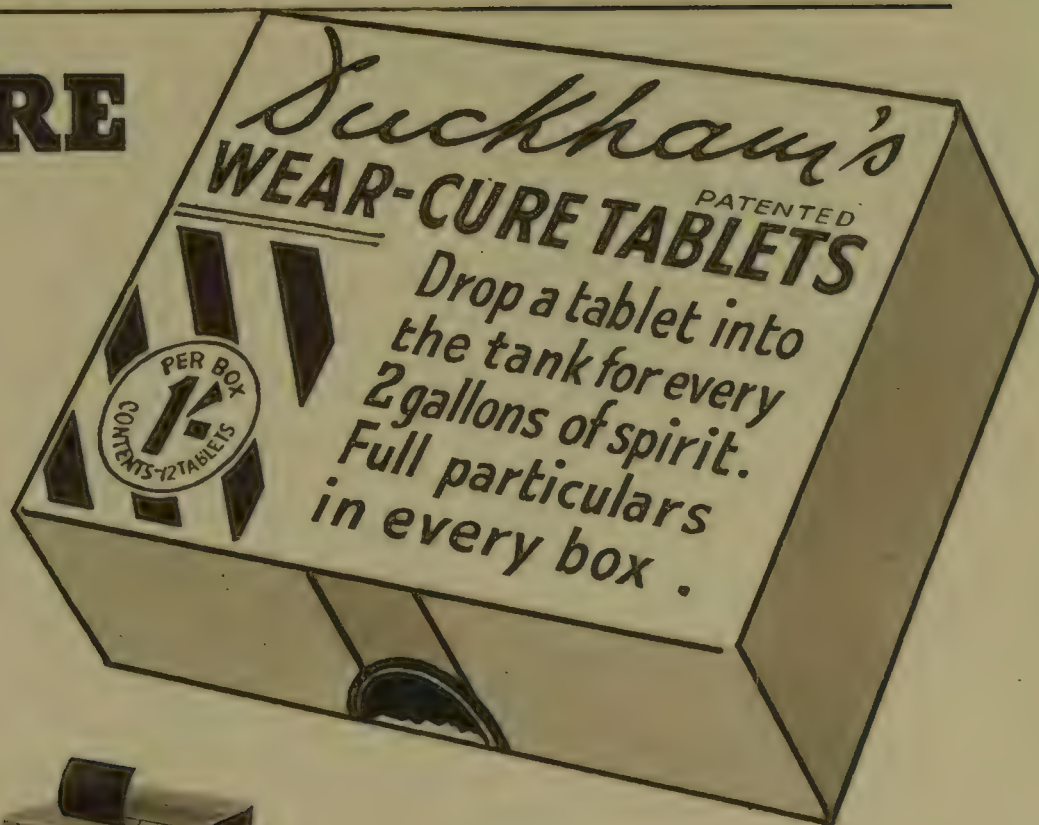


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A PAGE FOR COLLECTORS.

THE CHIPPENDALE LEGEND.

By FRANK DAVIS.

"Thomas Chippendale." There is a lot of pretentious rubbish apparently much to eighteenth-century taste—luckily, a man's reputation does not rest upon an introduction written for him by somebody else.

That this reputation has stood the test of time is now abundantly clear, but it is the reputation

the position assigned to him by some nineteenth-century enthusiasts.

He had nothing of the culture or the outstanding ability of a man of the calibre of Robert Adam: on the other hand, the theory that in his later years he was merely a workman for Adam is not borne out by the facts. The legend of Chippendale as a great innovator has to go: his real place in the history of cabinet-making, that of a craftsman *primus inter pares*, with a gift of getting business and attracting attention, becomes more firmly established than ever.

In reviewing recently on this page the late Mr. P. A. S. Phillips's book on Lamerie, I lamented the lack of real knowledge we possess of the personal life of so good a silversmith. The same applies to numerous excellent tradesmen in other walks of life. The curiosity of a Horace Walpole was satisfied by actors, painters, and great ladies: the polite world was not interested in the doings of lesser people. Perhaps we have not missed so very much—Lamerie and Chippendale may have been dull dogs outside business hours.

The "Director" is, of course, invaluable as a guide to the fashions of its period, and I illustrate this article with photographs of pieces obviously derived from it. It should perhaps be pointed out that, as the book was sold to the public and other cabinet-makers subscribed to it, a piece which is after a particular design is not necessarily from the workshop of Chippendale—there were other good makers able to turn out furniture of excellent quality: Ince and Mayhew, for example, who brought out a rival to the "Director" in 1762—the "Universal System of Household Furniture." "Chippendale" furniture, then, in the ordinary sense of the phrase, is, not necessarily furniture made by Chippendale's firm, but furniture near the designs in Chippendale's book. One can only be sure that a piece was made by Chippendale when the original accounts have been preserved—a rare enough circumstance. Probably the best

known of these accounts is that rendered to Edwin Lascelles for furnishing Harewood House, Yorkshire, covering the years 1772-1775. This is very late in Chippendale's career (he died in 1779), and we find him far away from the designs of the "Director"—the style is pure Adam. For example: "A very large rich commode with exceeding fine Antique Ornaments curiously inlaid with various fine woods, Drawers at each end and enclosed with folding Doors, with Diana and Minerva and their emblems Curiously inlaid and Engraved, a Cupboard in the middle part with a Cove Door, a Dressing Drawer in the Top part, the whole elegantly Executed and varnished, with many wrought Brass Antique Ornaments finely finished. £86 0 0."

In short, Chippendale was quick to adapt himself to new fashions, and to give people what really great men like Adam decided was good for them. He had neither the character nor the knowledge to improvise ideas for himself: indeed it is doubtful whether he had any ideas which could be called original. Even his amusing and fantastic Chinese designs he obtained from France.

We lose the legendary genius, and find instead a first-class craftsman—we exchange a fairy-story for solid worth.

I HAVE lately been trying to persuade myself that an eighteenth-century building, through an archway at No. 67, St. Martin's Lane, was once occupied by Thomas Chippendale. It would have been pleasant had I been able to report that this attractive old place really had echoed to the bustle of so famous a cabinet-maker's workshop. Actually, Chippendale moved to St. Martin's Lane in 1753, at the age of about thirty-five, and there occupied No. 60: his sign, a chair, hung over the door. Two years later he was renting three houses next to one another, with a yard and workshops behind; but even this does not bring us as far north as No. 67. Unless someone can produce other and convincing evidence, I am afraid the claim of the little court through the arch must be abandoned (though there is, I believe, a possibility that it was the scene of the labours of Roubiliac the sculptor). It is, however, well worth a visit, for it retains to a considerable degree the atmosphere of the past, and provides one of those glimpses of old London which, in the nature of things, shrink in number as the years go by.

One expects houses to disappear, but it is odd that Thomas Chippendale—who had a very considerable opinion of his own importance—does not seem to have had his portrait painted; if he did, it has not yet been identified. It is reasonable to assume, from the meagre evidence at our disposal, that he was a man of considerable force of character; anyway, he built up one of the best furniture-making businesses in the country from nothing, and did not despise the uses of advertisement. The famous "Gentleman and Cabinet-Maker's Director" is an elaborate advertisement pure and simple, and one of the most successful ever published: there is a charming and quite genuine naïveté about the man which defies criticism—e.g., in a note to one of the plates he writes of "three ribband-backed chairs, which, if I may speak without vanity, are the best I have ever seen (or perhaps have been made)." Most of the plates are dated 1753, and the work was published in the following year. In the wordy preface (no doubt written for him by an anonymous hack), the following passage occurs: "I am not afraid of the fate an author usually meets with on his first appearance, from a set of critics who are never wanting to show their wit and malice on the performances of others: I shall repay their censures with contempt. Let them unmolested deal out their pointless abuse, and convince the world they have neither good nature to commend, judgment to correct, nor skill to execute what they find fault with. . . ." And finally: "I am confident I can convince all Noblemen, Gentlemen, or others, who will honour me with their commands, that every design in the book can be improved, both as to beauty and enrichment, in the execution of it, by

Their Most Obedient Servant,
Thomas Chippendale."

Space does not allow further quotation from this preface to the first edition; the curious will find it reproduced in full in Oliver Brackets's monograph,



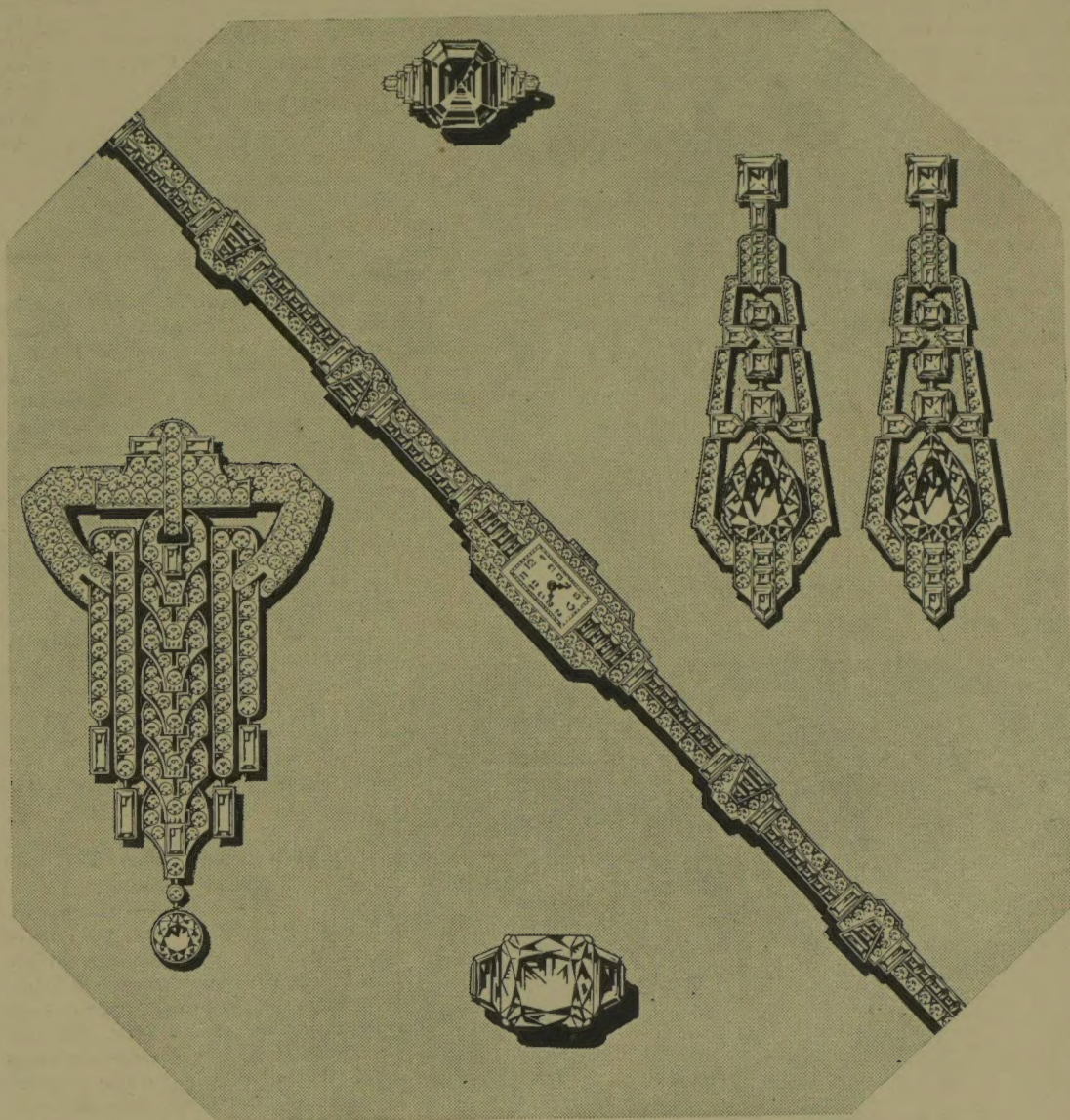
A "CHIPPENDALE" SILVER-TABLE IN MAHOGANY: A PIECE WHICH IS DERIVED FROM THE DESIGN ON PLATE 34 OF CHIPPENDALE'S FAMOUS BOOK "THE GENTLEMAN'S . . . DIRECTOR" (FIRST PUBLISHED IN 1754).

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AT a gathering in London on Aug. 16 of 1500 Morris distributors and dealers from all parts of the United Kingdom, Lord Nuffield announced that over 100,000 Morris cars had been sold in the fifty weeks of the 1934-35 selling season. This represents a record in the history both of the Morris Company and of the British motor industry. For 1935-36, the existing prices are stabilised, and there is no change in the range of Morris car models, which consist of the "Eight," "Ten," and "Twelve-Four," and the "Big Sixes."

The popularity of existing models was confirmed by remarkable figures quoted for the sale of each individual model. Over 50,000 Morris "Eights," of various body types, were sold during the eleven months ending July 1935. This represents over 70 per cent. of the total number of 8-h.p. cars registered in Great Britain for the first time during that period. Sales of the Series II. "Ten" since this model was introduced on May 18 are three times more than for its predecessor in the same period of last year. As regards "Twelves," comparing sales in the same periods, figures for the Series II. types

are ten times greater than for the previous "Twelve." Although the "Big Sixes" were introduced as recently as July 2, since that date the sales are four times as high as for Morris "Sixes" in the same period of last year. The reason is not far to seek. For the first time in the history of the Morris industry, it is now possible to obtain an entirely British car of really large dimensions, powered by a 25-h.p. engine, and providing performance of an unusually high order at a price as low as £265. In a fifty-mile run I had on this saloon, its acceleration and top-gear performance could not have been bettered by cars of double its cost.

A rubber-lined tool-drawer under the dash is one of the items for the betterment of the equipment in the 1936 models of the Rover Company. So well have the present mechanical features of these cars satisfied the public owning them that the directors of the Rover factory, in announcing their 1936 programme, stated that the quality of the cars had been proved, and so their chief characteristics would remain unchanged. Rovers for 1936 had a score of detail improvements to give further comfort and safety to their owners. Thus another new fitting is a device to prevent the front screen being clouded with condensation of moisture on the glass when all the windows are closed in a heavy rain-storm, and so making it

more difficult for the driver. This condensation takes place when the rain beating on the windscreen so chills the outside of the glass that it acts as a condenser for the warmer air inside the saloon. To stop this happening, the new season Rover cars have a flange added to the bottom frame of the windscreen, projecting into a broad channel groove in the top rail of the scuttle. This permits the front screen to be opened, say, about half an inch in wet weather, to allow air to percolate inside, and so stop the windscreen from being fogged by internal condensation of moisture on the glass, yet acts as a baffle to stop the rain blowing in when the screen is slightly opened. Cigarette smokers will note that ash-trays are now fitted to the dividing arm of the rear seat. The seat cushions have a special form of fine springing which adds materially to comfort. The lifting-jack handle can be operated by the wheel-brace, so making this a less laborious job, and the automatic lubrication of the chassis is now extended to the bearings of the brake-levers and pedals, while stainless-steel pins are used throughout the braking system. Outwardly, the cars are little changed, and rightly so, as Rovers have won many first prizes at "beauty shows" this year. But you can distinguish the 1936 cars by the fine horizontal louvres in the sides of the bonnet, which the previous series did not possess. The 14-h.p. saloons and coupés now have automatic operation for the reversing light, and the 10-h.p. and 12-h.p. cars are fitted with a flexible centre to the clutch-plate, which gives a more silent transmission when running with the free-wheel locked.

"FULL HOUSE." AT THE HAYMARKET.

"WOT larks!" Mr. Joe Gargery would probably have said of Mr. Ivor Novello's latest play, if a mere collection of from bright to feeble lines may be called a play. The plot, such as it is, is indescribably banal. Miss Lilian Braithwaite plays the rôle of an incredibly stupid but supposedly attractive widow, who lives very comfortably on her very few wits. Though not knowing the debit from the credit side of a ledger, she runs a hat shop at a profit. Knowing nothing of cards, save that some of them are black and some are red, she opens a gambling house, and does so well for a while that, to turn her from her evil ways, an old admirer fakes a raid on the place, with the aid of a couple of pantomime policemen. While the play, presumably, is supposed to bear no resemblance to real life, the author should hardly have made his leading character so feeble-minded that she superstitiously objects to holding thirteen cards when playing bridge; nor permit her to confess ignorance that judges wore wigs, and were not selected for their positions on account of their curly grey hair. There is an equally imbecile sister. A famous actress, who retired from the stage on her marriage, and became such a hypochondriac as to drive her husband into the arms of an insufferably "horsey" young woman. This young lady makes the third of a trio of simpletons, for, smelling strongly of the stables, she goes a-visiting in Mayfair attired in jodhpurs, and confesses her ignorance of the name of London's leading male dressmaker. The play has a few witty lines, one or two rather schoolboyish audacities, and several moments of bathos, as when Mr. Frank Cochrane, as a Jewish financier, has to realise that marriage with a lady of Aryan blood is not permitted by the West End code. Miss Lilian Braithwaite, for all her art, could not prevent the rôle of Mrs. Rodney from being irritating. Miss Isabel Jeans had very little to do save change into a succession of ravishing frocks. It must be recorded that the first night audience received the play with enthusiasm.



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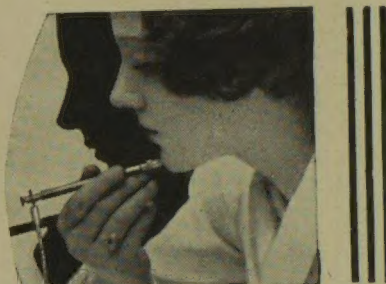


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